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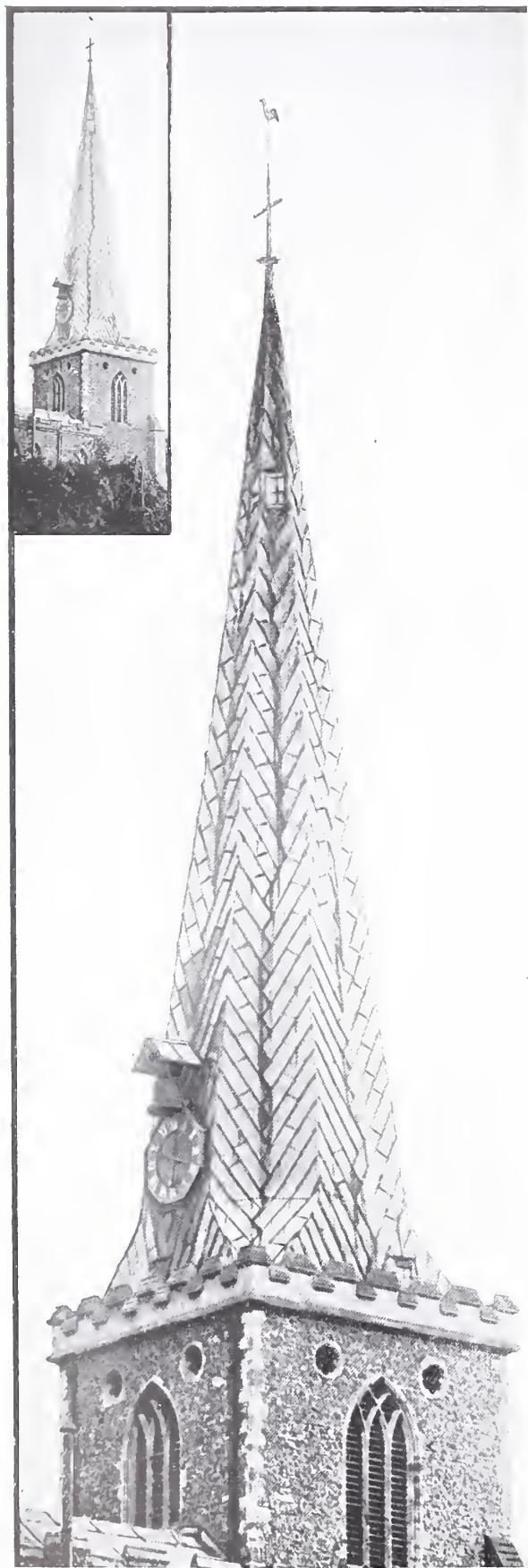


FIG. 1.—HADLEIGH, SUFFOLK.



FIG. 2.—CHESTERFIELD.



# THE ARCHITECTURAL REVIEW

*A Magazine of Architecture & the Arts of Design.*

Vol. XXI. JAN.—JUNE 1907.



LONDON  
*Great New Street, E.C.*



# The Architectural Review.

A MAGAZINE OF ARCHITECTURE AND THE ARTS OF DESIGN.

EDITED BY MERVYN E. MACARTNEY.

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# English Lead Spires.



THE grim comment on the Russian soldiers in the Crimea that "they showed a marked tendency to die" may fairly be applied to lead spires. If the nation is happy which has no history, the national art of lead roofing must be unhappy indeed, for it has more history than being. This much is clear when we remember that not one

fear the print cannot be claimed as in any sense contemporary, for the spire was destroyed in 1561. The print is undated, but I am told by those who are knowledgeable in these things that it was done not very early in the seventeenth century. A great merit of the engraving is its (comparative) wealth of detail, which is absent from Braun and Hogenberg's view, drawn by Joris Hoefnagel, and from Wyngaerde's. The latter was published about 1545, but is very sketchy. The important features

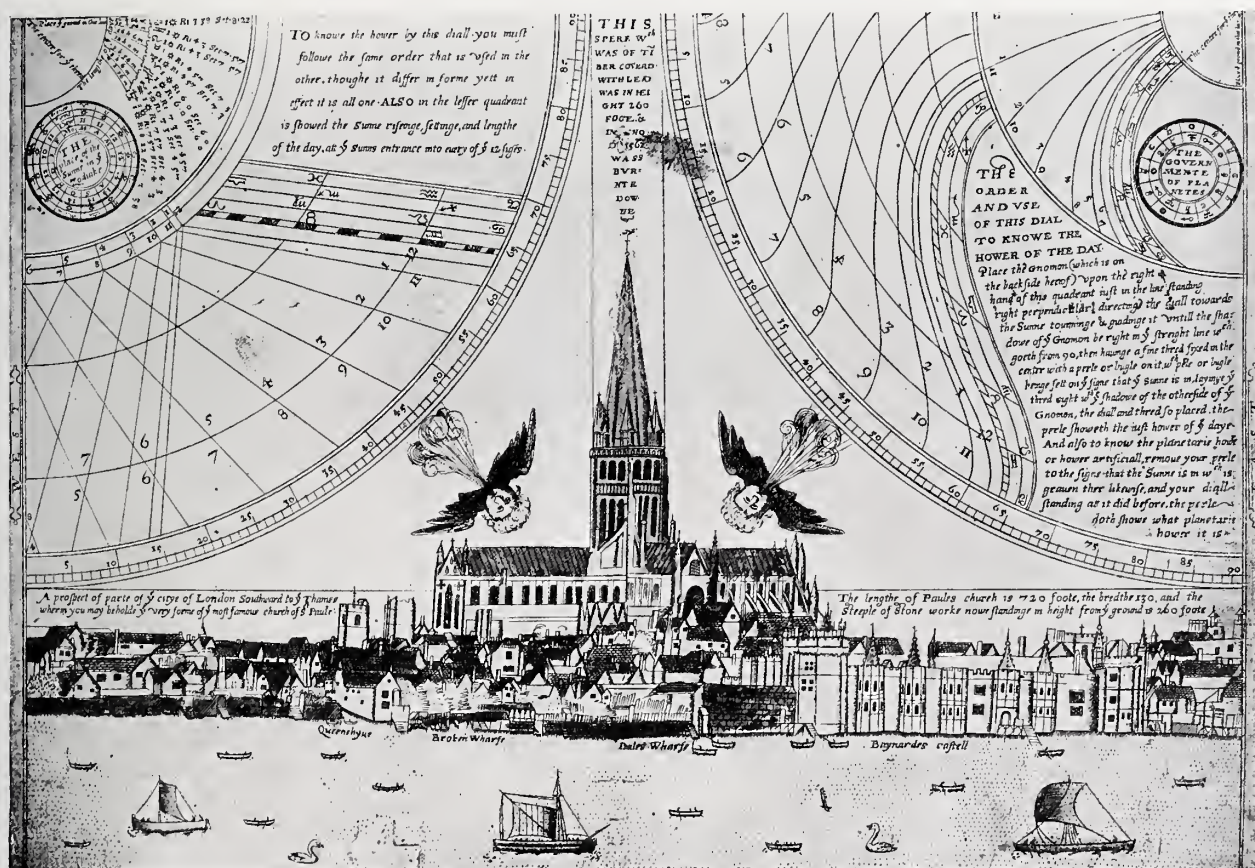


FIG. 3.—OLD ST. PAUL'S.

(Reproduced by kind permission from a print in the possession of the Society of Antiquaries.)

of the cathedral lead spires remains. In the lead spire the art of lead roofing finds its apogee; and rude as are the sketches from Dugdale's *Monasticon Anglicanum*, they are sufficient witness to the variety and power of what has gone. In dealing with the cathedral spires the place of honour must be given to Old St. Paul's. I am fortunate in being able to reproduce (I believe for the first time) a rare engraving which shows the spire. Apart from its intrinsic charm it emphasises the proud way in which St. Paul's dominated London. I

of this spire, in its relation to those that remain, are its pinnacles. These (to use Mr. Prior's phrase) "assert the English principle of angle accentuation." If the engraving is to be trusted so far in detail, the pinnacles themselves were of two storeys and stood within the parapet. Dugdale's *St. Paul's* gives the height of the spire as 274 ft. and of the tower and spire together as 520 ft. Stow's figures are 260 and 260, and the engraving says, "This spere wch was of tiber covered with lead was in height 260 foot." The first steeple built in 1221



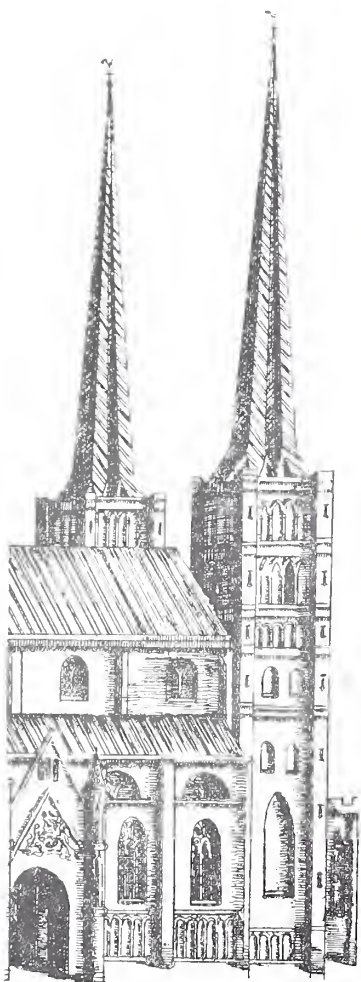


FIG. 4.—DURHAM CATHEDRAL.

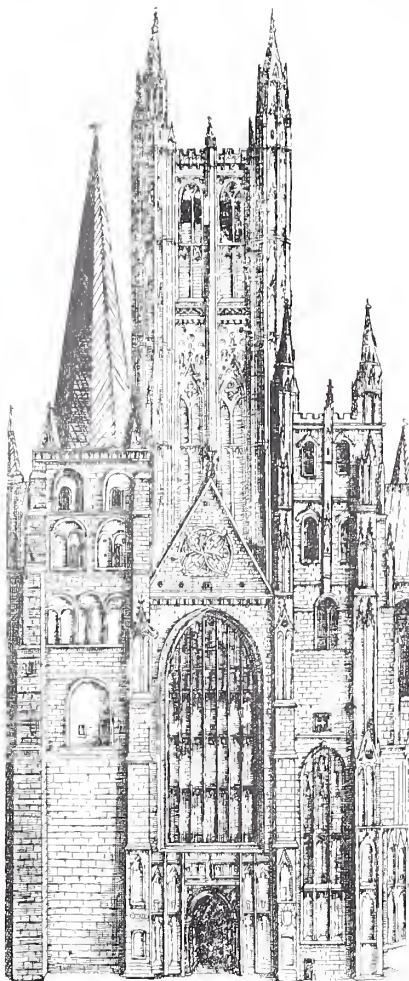


FIG. 5.—CANTERBURY CATHEDRAL.

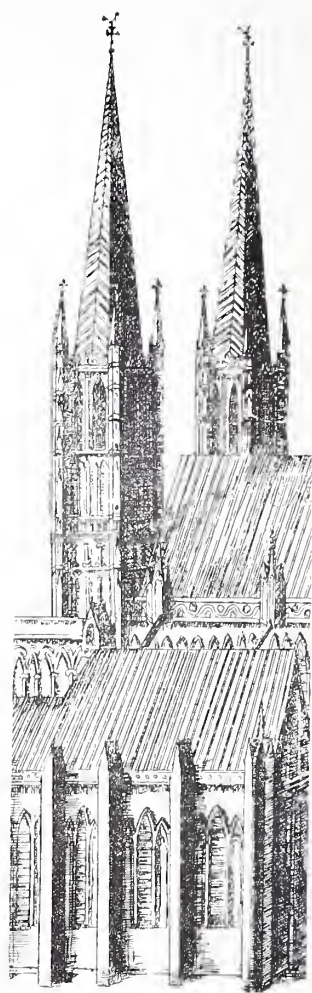


FIG. 6.—LINCOLN CATHEDRAL.

had become weak in 1315 and was thoroughly repaired. In 1561 lightning and the ensuing flames destroyed in four hours the proudest English spire. I am inclined to think that in 1639 there may have been an idea of rebuilding it. There is a record that on 29 October the Chamber of London received £150 “towards the work of the steeple.” Perhaps, however, “steeple” is here used loosely, and refers only to the tower. Mr. Lethaby, in a quotation from Longman’s *Three Cathedrals*, which was in turn a quotation from Dugdale, has written in *Leadwork* of the relics of the saints which rested in the pommel of the cross to save the spire from lightning, and other interesting particulars.

I trust I may be pardoned the solecism of self-quotation when I refer to a paper on *The Earlier Lead Spires* in the Journal of the R.I.B.A. of 24 March 1906. I there dealt in some detail with the development of the various types of spires, and now repeat my classification in skeleton below,<sup>1</sup> to make my references to it more intelligible.

An examination of the reproductions from Dugdale shows (or at least suggests, for the artists were not conspicuous for accuracy) that nearly all the types classified were represented in the cathedrals.

The west front of Canterbury is still probably the most interesting west front in England: but it has, in losing the lead spire on the north-west tower of Lanfranc, lost half the charm of its irregular grouping. The drawing by Thomas Johnson, part of which is shown in Fig. 5, is one of the best in Dugdale. It shows the spire as being of more slender proportions than the view in Dart’s *Canterbury*. In this it agrees with the painting at Lambeth Palace. The spire was removed in 1705. Mr. W. D. Caroë dealt so fully with the Canterbury towers in *THE ARCHITECTURAL REVIEW* of January 1905 that I need say little more here. The Dugdale drawing seems to show, however, that the pinnacles engaged with the base of the spire in the same way as they do at Long Sutton. If this were the case Canter-

<sup>1</sup> Classification of lead spires:—

Pathless (i) Collar-type, *e.g.* Ryton.  
(ii) Broach-type, *e.g.* Barnstaple.  
(iii) Pinnacled-type, *e.g.* Long Sutton.

Parapetted (i) Collar type, *e.g.* St. John’s, Perth.  
(ii) Broach-type, *e.g.* Hemel Hempstead.  
(iii) Straight-sided-type, *e.g.* Minster.  
(iv) Spirelets, *e.g.* Sawbridgeworth.



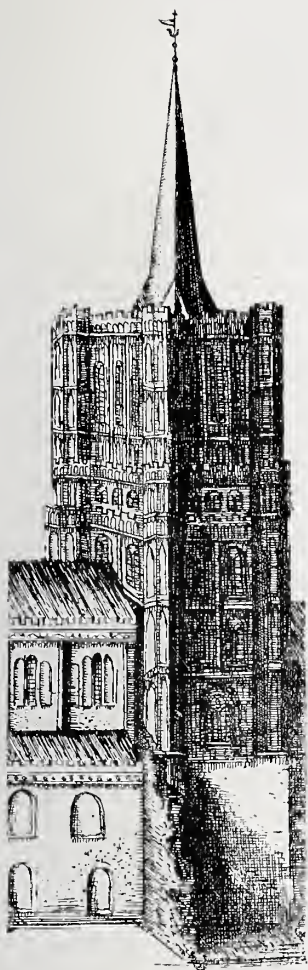


FIG. 7.—ELY CATHEDRAL.

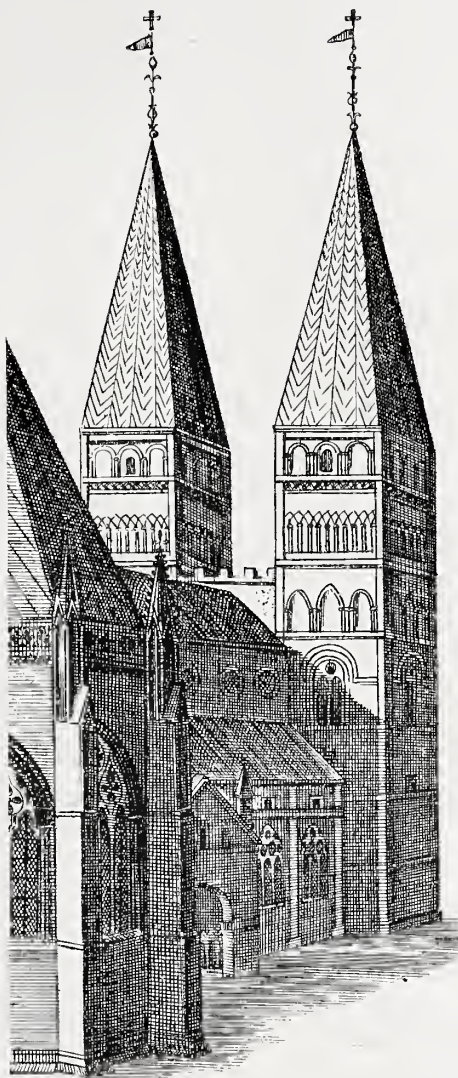


FIG. 8.—SOUTHWELL MINSTER.

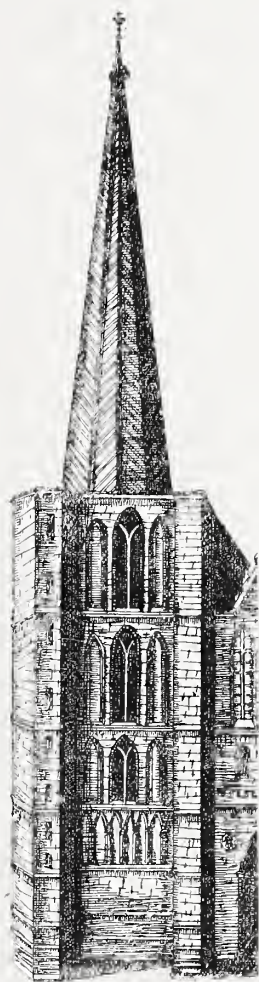


FIG. 9.—RIPON CATHEDRAL.

bury would be of the Pathless-pinnacled type. Quite different were the west towers of Lincoln (Fig. 6), and also the central tower. These spires were obviously of the parapetted type, and stood well within the walls, leaving a path between the spire and the parapet. This path cuts off the spire from the pinnacles. Though the leaded pinnacles remain on the three towers of Lincoln, they cannot be regarded as organic parts of the spire, as are those at Long Sutton, and as were those at St. Nicholas, Aberdeen, before fire destroyed both spire and pinnacles.

The top of the central spire of Lincoln is said to have been 524 ft. from the ground. This figure sounds suspiciously like a local attempt to say 4 ft. better than Old St. Paul's, but as the spire was destroyed in 1548 by a tempest, the question must remain unsettled. Whatever the height, the effect of the three spires must have been unique. Everyone who has done no more even than pass Lincoln in a train must have been struck with the dominance of the cathedral towers. When they

stood double the height, the effect must have been amazingly increased.

At Durham (Fig. 4) the west towers had lead spires which appear to have been of broach-type. At Ely (Fig. 7) the west tower had a curious spirelet of broach-type. Bishop Geoffrey Ridal built in 1174 the west end and steeple. In 1454 Bishop William Grey "bestow'd great Sums of Money on building the Steeple and West end of his Church." It is quite likely that the broach spirelet was Grey's work of 1454. It could not have been a copy of Ridal's steeple of 1174. Ridal's work was probably on the lines of the pyramidal roofs (they can hardly be called spires) of Southwell Minster, which are illustrated in Fig. 8. The Southwell pyramids have been restored, and this form may be regarded as the normal type of Norman spire, square on plan. It is the first step in the development of the roof into the spire, the next step being the collar-type of octagonal spire (*e.g.* Hadleigh, Fig. 1).

At Ripon the two west towers (one of which is illustrated in Fig. 9) and the central tower had lead



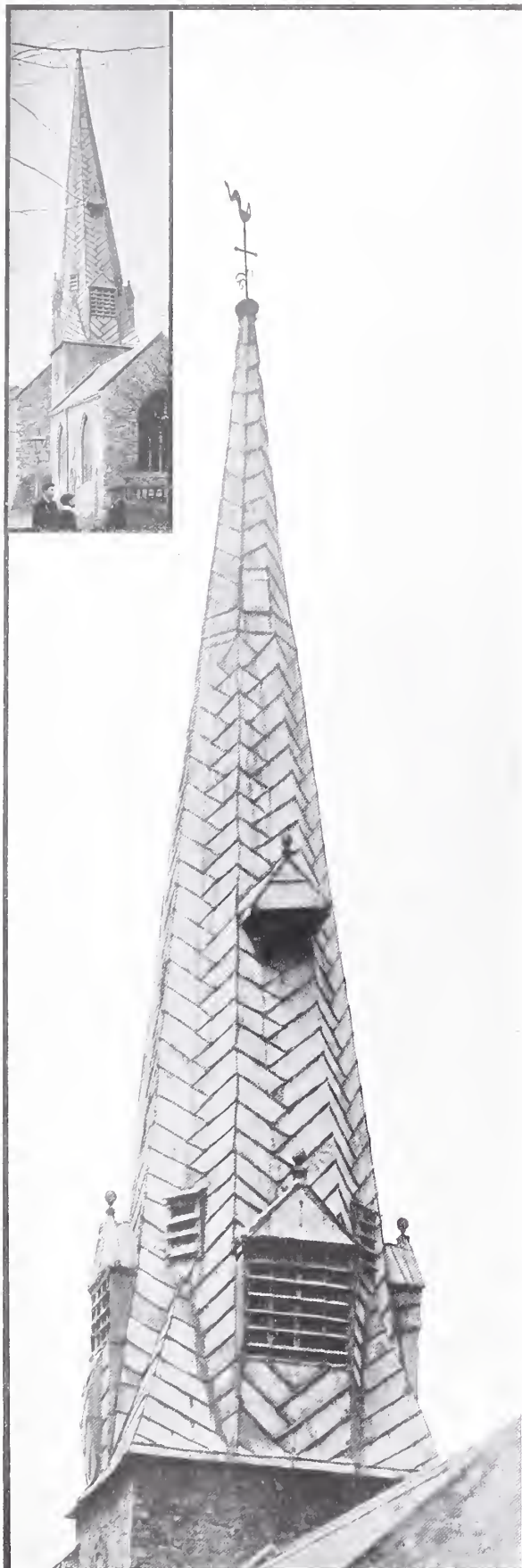


FIG. 10.—BARNSTAPLE.

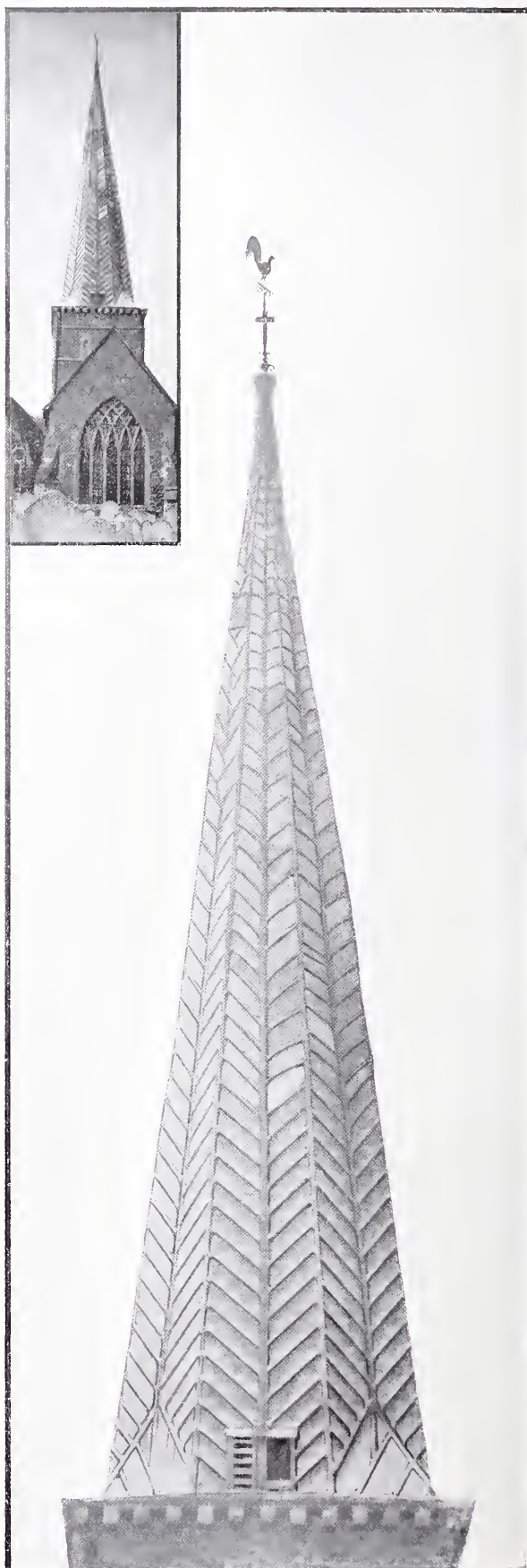


FIG. 11.—GODALMING.



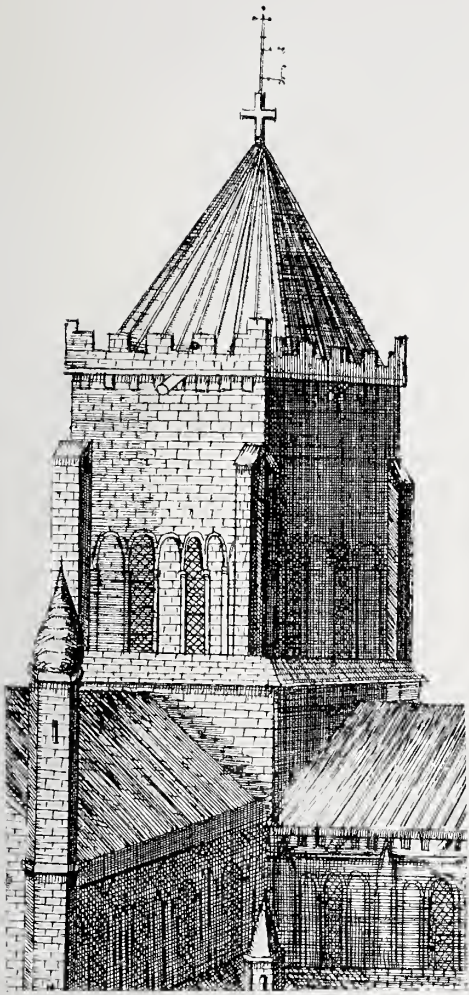


FIG. 12.—HEXHAM ABBEY.

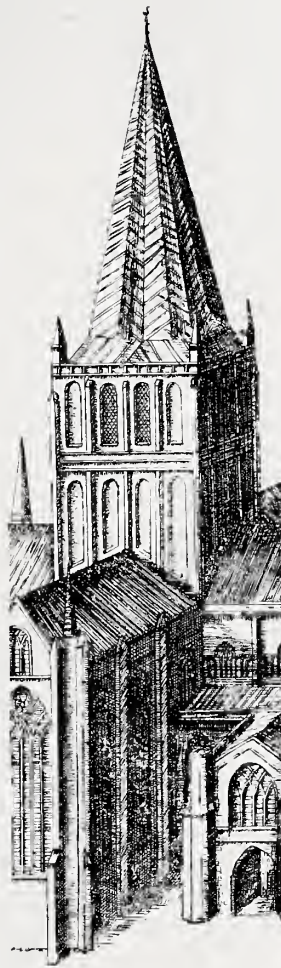


FIG. 13.—HEREFORD CATHEDRAL.

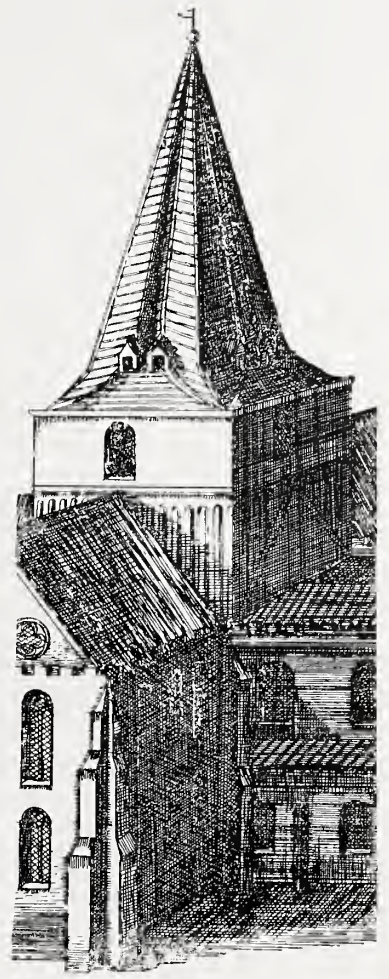


FIG. 14.—ROCHESTER CATHEDRAL.

spires, all apparently of the straight-sided type without broaches. Hexham Abbey (Fig. 12) had a pyramidal roof on the way to being a spire. The engraving in Dugdale is somewhat mysterious. It was drawn by S. Anderton and engraved by David King. Some corner turrets are surmounted by queer pinnacles, shaped like bulging carrots. These pinnacles look as though they might have been leaded.

The central tower of Hereford Cathedral (Fig. 13) had a lead spire. It was apparently early and of collar-type.

At Rochester (Fig. 14) the central tower was also crowned with lead, with queer little spire-lights.

I illustrate one half of the west front of Norwich Cathedral (Fig. 17) for the sake of the very lofty pinnacles, which were as large as the spire of a parish church.

Nor has the hand of the destroyer been less active in doing away the lead spires of parish churches. St. Nicholas, Great Yarmouth, until 1803 had a lead spire. The old spire was 186 ft. in height, rather loftier than the present one. It had been struck by lightning in 1683, and

whether from that cause or through shrinkage of the framework was crooked. In 1807 the tower was repaired and the spire altogether rebuilt.

The spire of Shakespeare's church at Stratford-on-Avon is of stone and 83 ft. high. The tower, however, was originally crowned by a timber spire covered with lead and about 42 ft. in height. This was taken down in 1763 and the present spire of Warwick hewn stone built in the following year.

At Thorpe-cum-Soken, near Frinton-on-Sea, there is a spirelet in a curious middle state of dissolution. The lead has gone, but the open timber framework remains. The district was an important military area in the Great Rebellion, and local tradition credits Oliver Cromwell with stripping many roofs and steeples to provide his men with bullets. This may be true. It is fair to Oliver's memory to point out, however, that many Cromwell legends, when critically examined, prove to be attributable to Thomas Cromwell (or better Crumwell), the complaisant Vicar-General who understudied Henry VIII in his ruffianism.

It admits of little dispute that the bulk of "Cromwell" destruction of England's buildings should properly be laid at the door of Thomas and



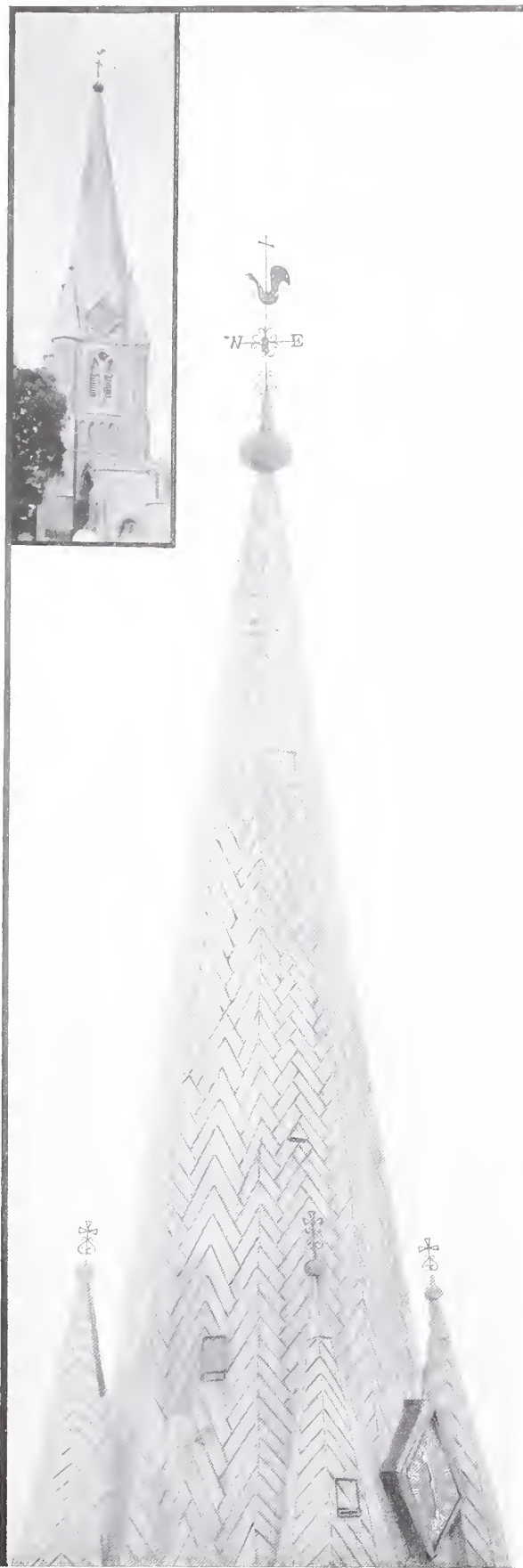


FIG. 15.—LONG SUTTON, LINCOLNSHIRE.

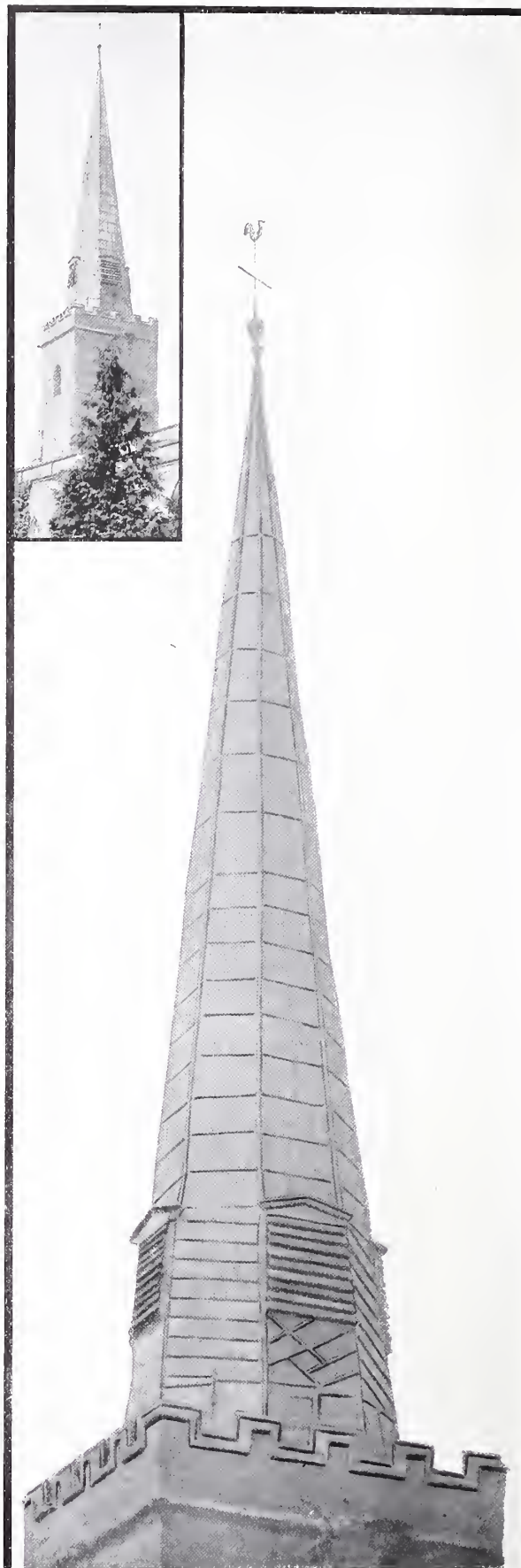


FIG. 16 —MUCH WENLOCK.

not of Oliver. Moreover, Oliver destroyed from conviction, unhappy in its operation, but sincere; Thomas from sheer incapacity.

I turn now to the existing examples, a less melancholy study, and describe them in the order of my classification.

#### PATHLESS: COLLAR-TYPE.

*Hadleigh* (Fig. 1).—This Suffolk spire calls for special remark. It properly belongs to the pathless type, although it now has a parapet. The latter is quite modern, and must therefore be disregarded for the purpose of classification. Before this addition of some thirty years ago, there was a wooden railing round the spire, which was called the cradle. This cradle was doubtless a piece of churchwarden carpentry, provided to make repairs easier. Originally, there is no doubt, the spire rose from the tower walls direct. The present parapet is a frank absurdity: it protects no footway round the spire, and is merely a frilling in stone.

*Danbury* (Fig. 20).—At Danbury, Essex, is an interesting if somewhat cross-bred spire. It is in fact an epitome of various methods of covering a timber spire. The lowest part from the collar downwards is covered with copper. The top part is leaded, and the middle is shingled. I am informed that the structure of the spire dates from 1402; but in 1749, when it was struck by lightning, the apex was burned. Perhaps the amount now leaded indicates the extent of the damage and of the restoration.

#### PATHLESS: BROACH-TYPE.

*Barnstaple and Godalming* (Figs. 10 and 11).—Of all lead spires Barnstaple is perhaps the most graceful and interesting. It has stood for 517 years. The alterations in the seventeenth century, when the spire-lights were opened, add considerably to its charm, as will be seen by a comparison with the neighbouring picture of Godalming, which lacks the openings. It will also be noticed that the cardinal faces of Godalming spire stand a little within the wall of the tower, whereas at Barnstaple the lead sheeting overhangs. Very valuable is the sense of perfect roofing at Barnstaple which this overhanging gives. It gains over Godalming also by its much

more strongly marked broaches and the almost impertinent little opening with louveres at the point of the broach. The little twist is enough to give it interest, without inspiring nervousness as does the spire of Chesterfield.

The arrangement of the rolls at Godalming is simpler and more regular than at Barnstaple. Of the two methods that of Barnstaple is the commoner and, I think, the more interesting. It takes the middle course between the severity of the Godalming rolls and the almost self-conscious irregularity that obtains at Hadleigh (Fig. 1).

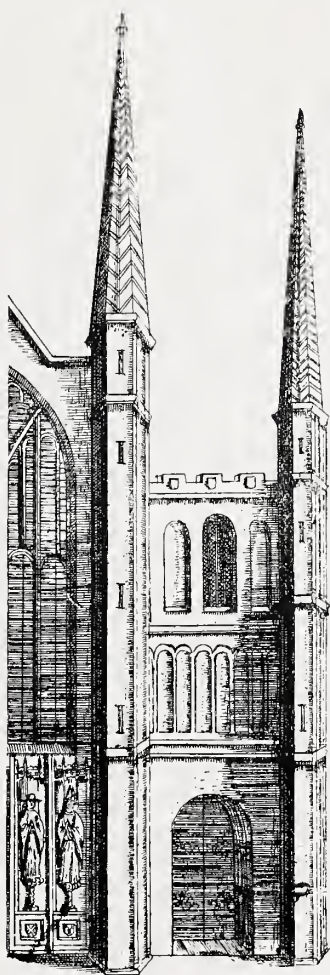


FIG. 17.—NORWICH CATHEDRAL.

#### PATHLESS: PINNACLED-TYPE.

*Long Sutton* (Fig. 15).—This spire is, as far as my information goes, unique in England; it is certainly very beautiful.

Professor E. A. Freeman, in his notes to Wickes's "Spires and Towers," is, however, very scornful about it. He says: "The examples of Witney and Oxford Cathedral show that pinnacles may be very well combined with a broach spire, either with or without turrets, at the corners of the tower. Sutton shows an unsuccessful attempt in the same direction . . . the effect is very bad, being neither that of pinnacles set on the squinches, nor that of turrets rising, as they generally do, higher than the tower."

Despite the eminence of the authority I cannot think the effect is very bad. On the contrary, this spire and that of St. Nicholas, Aberdeen (which was similar), seem to me quite extraordinarily successful, and of the two Long Sutton is the more cunningly designed. The plan at the joining of tower and spire is full of interest, whereas that of Aberdeen shows

no particular invention. The achievement of the architect of Long Sutton is the more notable, in that we have all the grace and beauty that pinnacles add to a spire, without any surrender of the "roof" idea, which goes when the parapetted type of spire is adopted, as, for instance, at Norwich Cathedral and Kettering.

Mr. Lethaby has pointed out the delightful effect which is gained at Long Sutton by the leaning inwards of the pinnacles, a refinement which Wickes apparently did not observe, for it is not brought out in his drawing. I fear that Wickes had a poor idea of lead spires altogether,



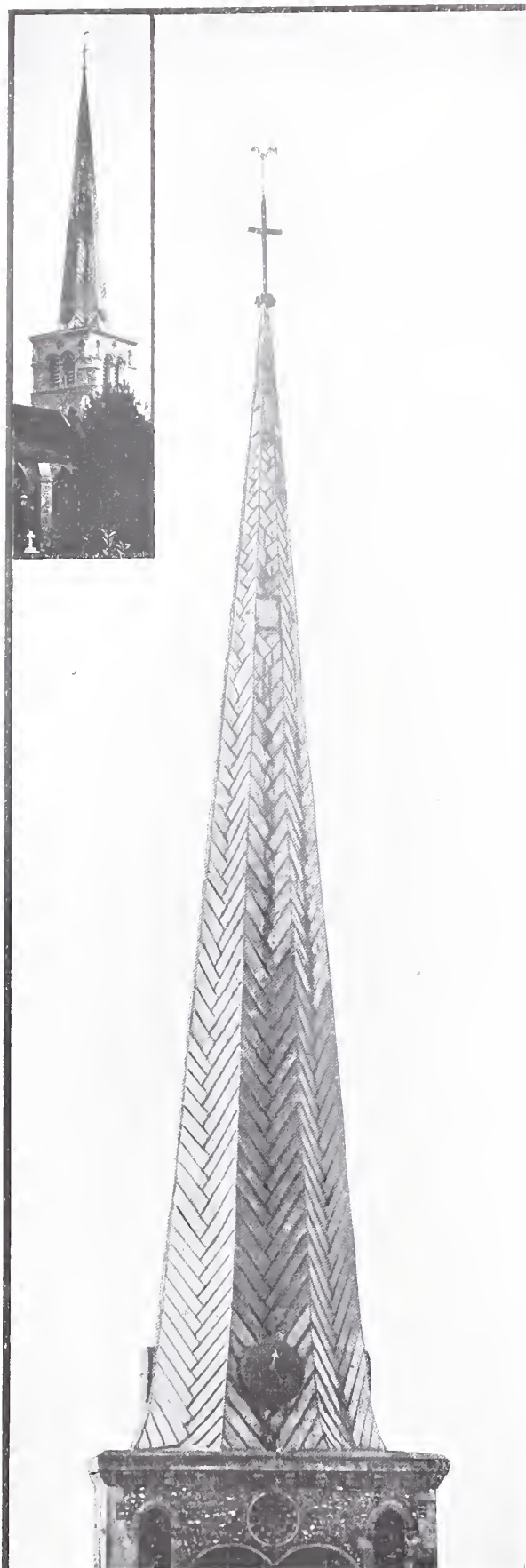


FIG. 18.—HEMEL HEMPSTEAD.

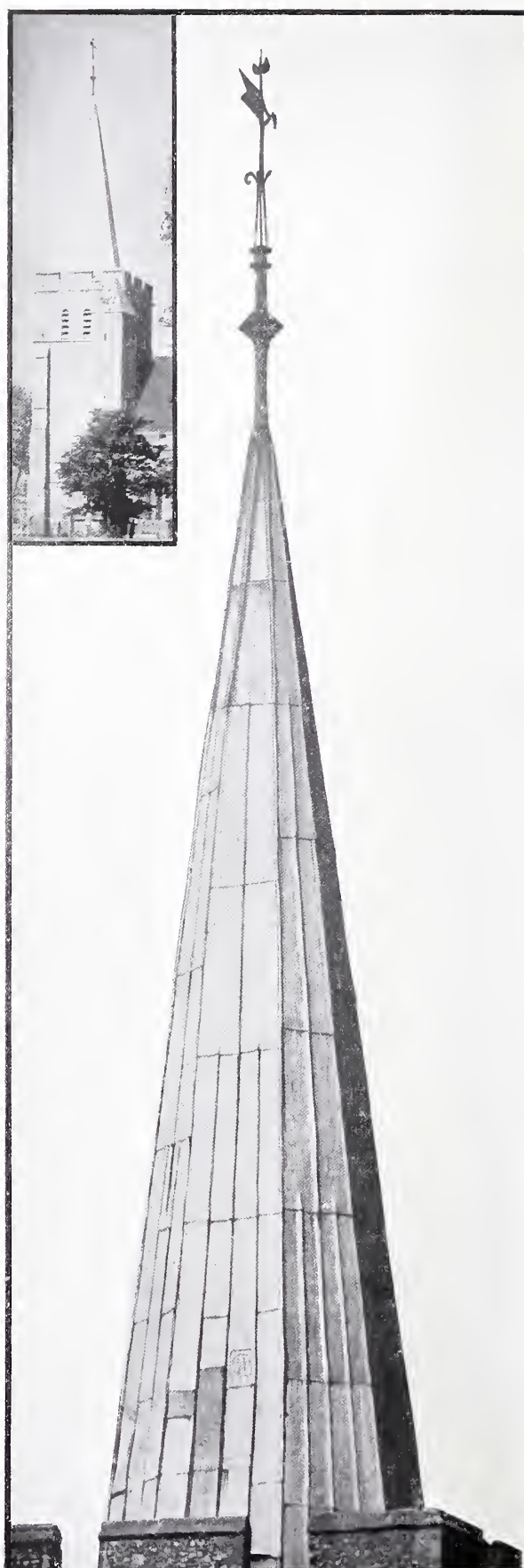


FIG. 19.—MINSTER, KENT.

for the only other he shows is that of Wickham Market.

Later students are less scornful. Measured drawings of St. Mary's, Long Sutton, appear both in the "Spring Gardens Sketch Book" (Vol. 5), and in the "A.A. Sketch Book" (Vol. 1).

I am not concerned with the insides of lead spires, but these measured drawings are a liberal education in timber construction. The boarding to which the lead is fixed at Long Sutton is rough oak, 1 in. thick, and the height of the spire is 84 ft. 6 in.

It is, of course, quite impossible to suggest a date for the earliest lead spires, but this much is clear, that they are much earlier than stone spires.

The towers drawn in the Benedictional of Ethelwold (tenth century) are covered with pyramidal roofs, but they can hardly be called spires; and though the drawing of these roofs suggests lead-work, one cannot build a theory on so uncertain a foundation. They may have been shingled. There is little doubt that Long Sutton is the earliest existing lead spire. Mr. Francis Bond points out that it is "hardly clear of transitional detail," and Mr. Prior puts it late in the twelfth century.

Mr. Bond, in referring to the early spires, and amongst them Long Sutton, says that they did not produce schools. While this is unquestionably (and I think unfortunately) true as to Long Sutton, I am inclined to think that the spire of St. Nicholas, Aberdeen, may have been influenced by Long Sutton. I have no documentary evidence to bring in support, but it is a not impossible theory. The lead for the spire and roof of St. Nicholas was largely English, and why not the design? An English plumber, John Buruel, was employed to cover with lead the roofs of Aberdeen University in 1506, and the spire of St. Nicholas was being built at this time. Buruel might not impossibly have seen Long Sutton spire, and advised his Aberdeen friends to follow so admirable an example.

#### PARAPETTED: BROACH-TYPE.

*Hemel Hempstead* (Fig. 18).—This spire is probably of the fourteenth century, and is one of the loftiest remaining. On the east face of the spire, shown in the illustration, will be seen an oblong lead plate about 12 ft. from the top. This plate covers a hole which was probably left for purposes of repair. At Chesterfield there is a similar opening.

#### PARAPETTED: STRAIGHT-SIDED TYPE.

*Minster*.—Few lead spires show the delightful whiteness to which lead will weather with age

so well as does Minster. In the corner photograph of Fig. 19 it will be noticed that the spire shows even whiter than the sky. Of this type of spire Professor Freeman, in his notes on Wickes's book,<sup>2</sup> is so sweeping as to say that "when the spire rises within a mere ordinary battlement without any connection with the tower, the effect is always displeasing." If this severe standard were approved, this class and the spirelets would be ruled out. Only the broach and collar-type spires would pass the test, for there are no lead spires resembling the later stone spires which were connected with the parapet by pinnacles and flying buttresses.

*Chesterfield* (Fig. 2).—This spire with its amazing twist is a cause of such controversy that one needs, when dealing with it, to behave even as Agag, and walk delicately. John Henry Parker, by writing that "the lead is so disposed as to give the *appearance* of the spire being twisted," was not a little misleading. Some have gathered from this that the spire has an apparent but not a real twist. Happily a good photographic lens is not so subject as the retina to optical illusion, and my illustration is quite emphatic as to the reality of the twist. As to the cause of the twist it is generally thought that the warping of the main timbers is responsible. Equally careful investigators, however, have examined the timbers, and have declared with equal emphasis, indeed with equal heat (*venenum archaeologicum* is not far behind *odium theologicum* in fervour) that the timbers show *every* sign and that they show *no* sign of having warped and sprung at the joints.

One is a little suspicious when "spirals" are imported into architectural discussions. Some people want to read spirals into everything. Assuming, however, that we may properly look for a purpose in the twist of Chesterfield, the spiral theory seems tenable. About 1370 practically the whole structure of Chesterfield parish church was rebuilt. The nave and tower are good ordinary work of the period, and we are asked to assume that the architect determined on a spire which should give extraordinary distinction to an otherwise ordinary church. The whole structure of the spire rests on four massive beams which are built into the top of the tower, cross-wise, forming on plan nine small squares. The corner squares are intersected diagonally by cross pieces which take the diagonal faces of the octagon. From each corner of the middle square rise the great stanchions which form the real core of the work. The spire is built in sections from 18 to 20 ft. in height, and it is affirmed that each succeeding section is twisted

<sup>2</sup> As Freeman's name is not on the title page of "Wickes's Spires," it may not be known universally that the notes were by him, Wickes's only literary contribution being a rather hectic preface.



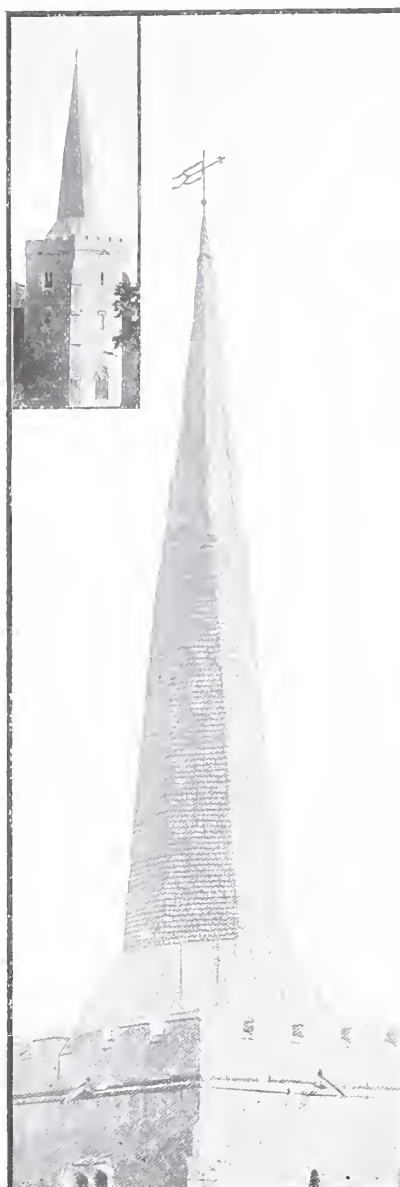


FIG. 20.—DANBURY, ESSEX.

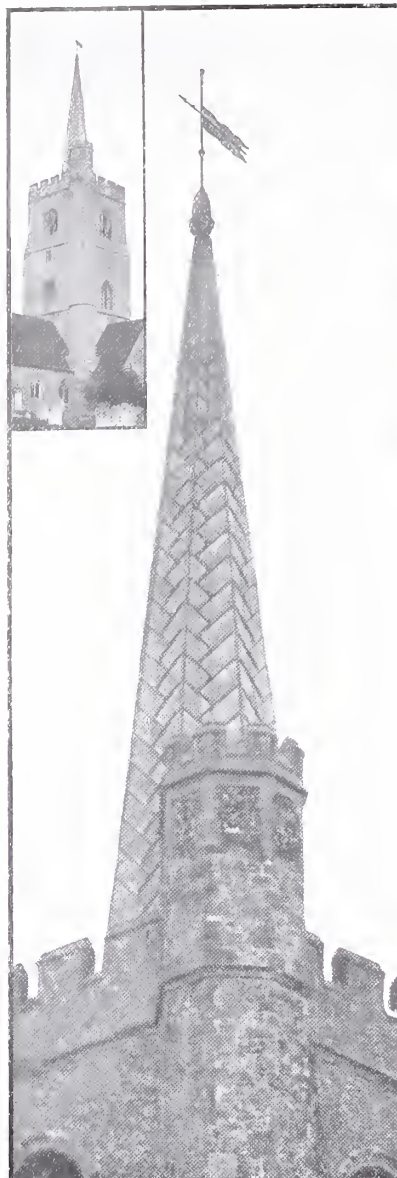


FIG. 21.—ASH, KENT.

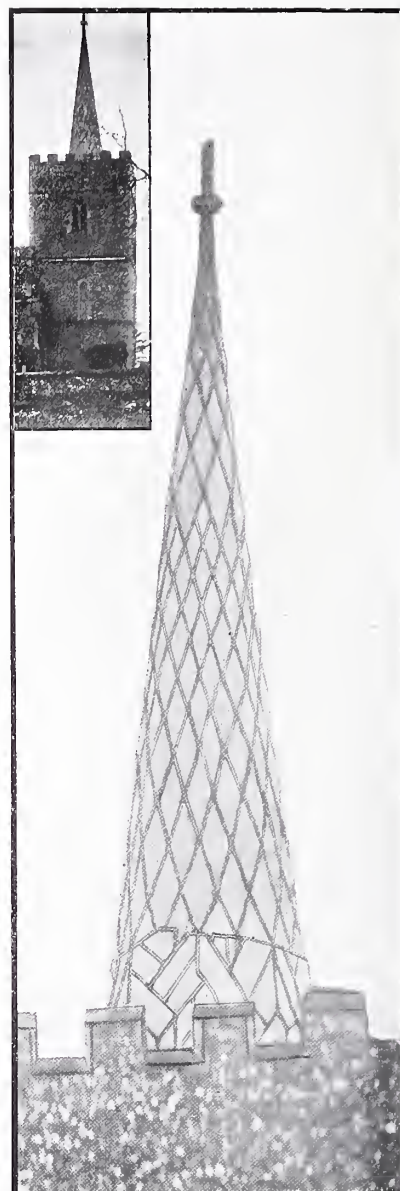


FIG. 22.—SAWBRIDGEWORTH.

intentionally at a regular degree above the one beneath. Obviously such a construction leads to all manner of difficulties in the direction of keeping the spire at all plumb. The theorist<sup>3</sup> is obliged to admit that when the steeple rose to about two-thirds of its height the builder got alarmed at the amount it was out of plumb, abandoned the system of twist, and made for the summit by the straight route. I state this theory for what it may be worth. I am not vastly impressed by it, but being quite inexpert in the mysteries of carpentry, leave it to experts to settle the point. That the twist is due to the great weight of the lead and the warping of imperfectly seasoned timber seems a simpler explanation. It should be remembered that Chesterfield is not alone in

possessing a marked twist. The lead spire at Walsingham, Norfolk, though not so large, is considerably bent at a point about one-third from the top. The shingled timber spire of Cleobury Mortimer is also badly twisted.

One other point with regard to the Chesterfield spire deserves mention. The herringbone arrangement of the rolls produces an optical illusion, which, though more noticeable to the eye when looking at the actual spire, is also to be observed in the photograph (Fig. 2). It might be thought that the plan of the spire, instead of being a plain octagon, is an octagon of which the eight faces recede in V fashion inwards, or (to put it another way) that the plan is a sixteen-sided star, and that an imaginary line connecting the outer

<sup>3</sup> For the "twist" theory, shortly set out above, I am indebted to a long article in the *Derbyshire Courier* of November 14, 1903, by whom written I do not know. My attention was kindly drawn to it by Mr. Francis Bond.

N.B.—Being a man of peace, I have eschewed the Mesopotamian word "refinement" in dealing with Chesterfield. It would be a dreadful fate to be the *corpus vile* for both Mr. Prior's rapier and Mr. Goodyear's bludgeon.

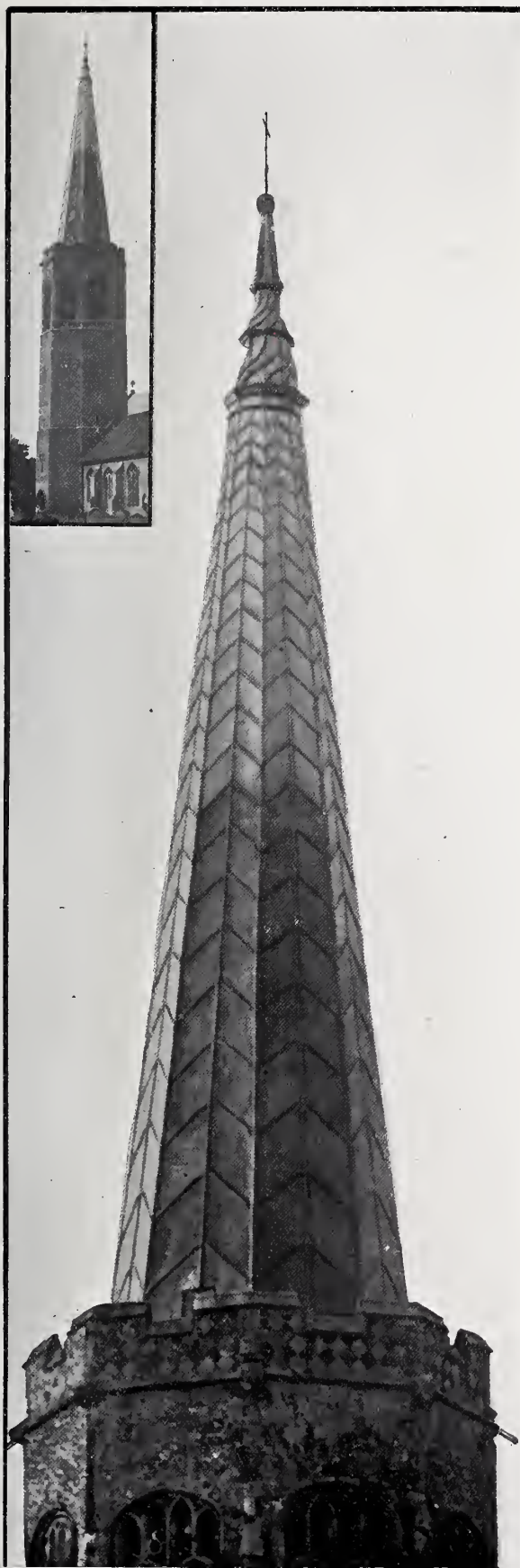


FIG. 23.—WICKHAM MARKET.

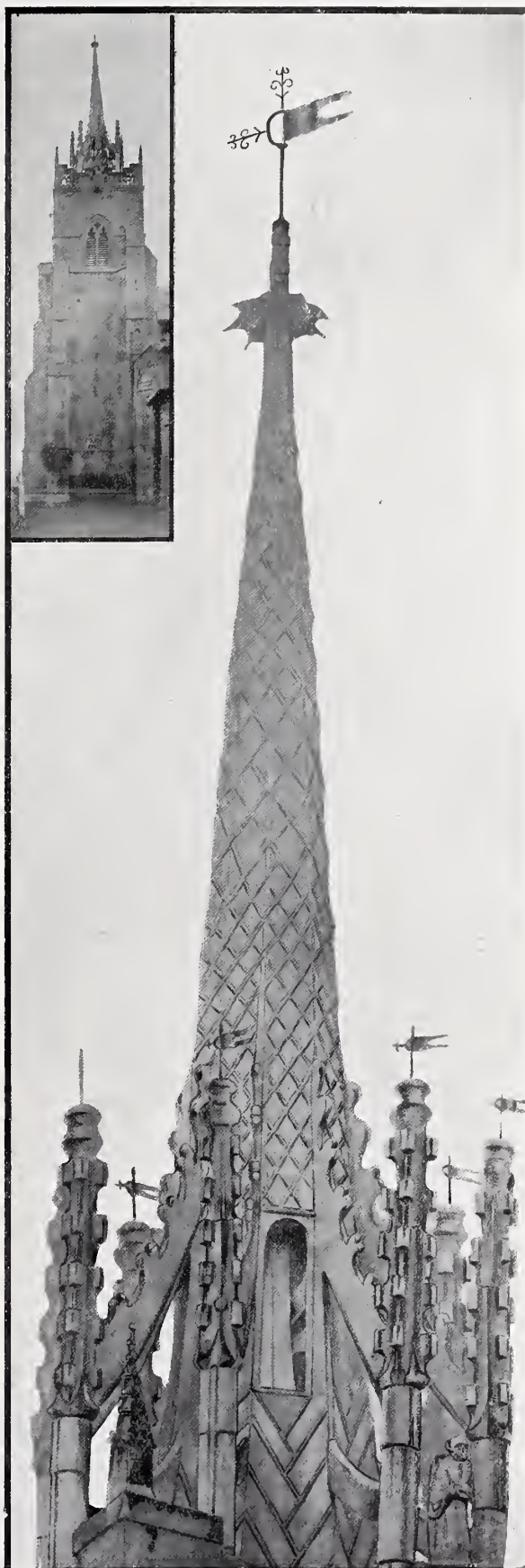


FIG. 24.—EAST HARLING.



points of the star would form an octagon. This is not, of course, the case; the suggestion of a star-shaped plan is purely an optical illusion.

*Wickham Market* (Fig. 23).—This example has especial interest in that it is an octagonal spire on an octagonal tower. A pleasant variation from the ordinary apex is afforded by the mouldings which encircle it, the rolls on the two little stages so made being arranged spirally. One cannot help wishing that some builder of lead spires had built an octagonal or, better, sixteen-sided spire, and arranged the main rolls in strongly-marked spirals from the base up. The result would be singularly unrestful, but as it is presumably the business of a spire to aspire, it would have been an interesting experiment, and certainly amusing.

*Much Wenlock, Salop* (Fig. 16), has no vertical rolls between the angle rolls, and consequently the horizontal sheets are very narrow. There are openings with meagre luffer boards, and below them some rolls arranged in network fashion, which gives variety. I am informed that this spire was erected in 1726, but the tower is of the thirteenth century, so probably the present spire took the place of an earlier one.

*St. Margaret's, Lowestoft*, has a lead spire of the straight-sided type standing well within the parapet, and calls for no special remark.

#### PARAPETTED SPIRELETS.

For the highly Gothic person such spirelets as we find at Sawbridgeworth, Hitchin, and East Harling can have no justification. They are, however, very delightful things, and should be jealously preserved. I am informed that two years ago a good lead spirelet at Brandon, Norfolk, was taken down without any faculty being obtained. This is bad enough, but I regret to report that the criminal does not appear to have been dealt with in any suitable Gilbertian way, such as with melted lead, an omission one cannot sufficiently regret. There was a similar spirelet on St. Albans Abbey. Whether this was grimthorped I know not. At St. Albans nothing is astonishing, but the spirelet has gone.

*East Harling, Norfolk* (Fig. 24), is an exquisite composition. The spirelet stands on a drum. At each point of the drum rises a leaded pinnacle, and from each pinnacle two flying buttresses are thrown to the spire. The upper tier of buttresses is crocketed with seven crockets to a buttress. Mr. Leonard Stokes's sectional drawing in the "A.A. Sketch Book" (Vol. 1, Plate 18) shows the woodwork only down to the roof of the tower, but the beams run down to and rest on the sills

of the windows in the belfry storey. The timber work is of oak throughout. As to the leading, the lead is dressed over each face of the pinnacles and lapped on the edges. The rolls on the spire are solid (without wood core), and they form reticulated patterns which vary not only on different faces, but between the top and bottom of the same face. As far as I could judge, the leading on the lower parts of the main pinnacles has been restored recently, as also the leading of the drum, but the spire proper and the tops of the pinnacles may well be the original work.

The finial at the apex of the spire is of umbrella form, not unlike that on the lead flèche at the Law Courts. The total height of the spire is 52 ft. 6 in.

*Sawbridgeworth, Herts* (Fig. 22), has a charming spirelet. The diamond-shaped arrangement of the rolls on the upper part is unusual, and of happy effect. The larger diamonds coming above smaller give a pleasant irregularity. The haphazard arrangement on the lower part is possibly the result of comparatively recent repairs.

*Ash, Kent* (Fig. 21).—Of this there is little to say save that the little spire groups oddly with the corner turret.

*Bramford, Suffolk*, has a plain spirelet of considerable merit.

There are other spirelets of interesting character, such as that on the parish church of Chelmsford, at Shipdham, and elsewhere, but they are later in date.

The outstanding characteristic of Gothic lead spires is their obedience to seven types, all of which form regular steps in a clearly marked development. With the advent of the Renaissance this obedience was thrown to the winds. Wren in his London steeples juggled with various architectural elements with his customary disregard of precedent. The results are always interesting and sometimes beautiful. The elements of cupola, lantern, and spirelet are, however, dangerous in the hand of the incompetent, as were many of Wren's imitators. The lead steeple of St. James's, Piccadilly, is a terrible example of architectural parody, and an unpleasant reminder of the distance we have travelled since Barnstaple, Long Sutton, and East Harling.

[For permission to reproduce photographs I am much indebted to Stanley H. Page, Esq. (Minsier), and to George Clinch, Esq. (Ash). The Barnstaple print is from my collection of leadwork photographs taken by Mr. Galsworthy Davie. Those of Chesterfield and Much Wenlock are by Messrs. Valentine.]

LAWRENCE WEAVER, F.S.A.

# A Comparison.

## Two Reputed Houses of Sir Christopher Wren.



READERS of THE ARCHITECTURAL REVIEW will remember a recent article by Mr. J. C. Paget on "Wren's reputed house in Botolph Lane," admirably illustrated by photographs. It is unnecessary for me, therefore, to

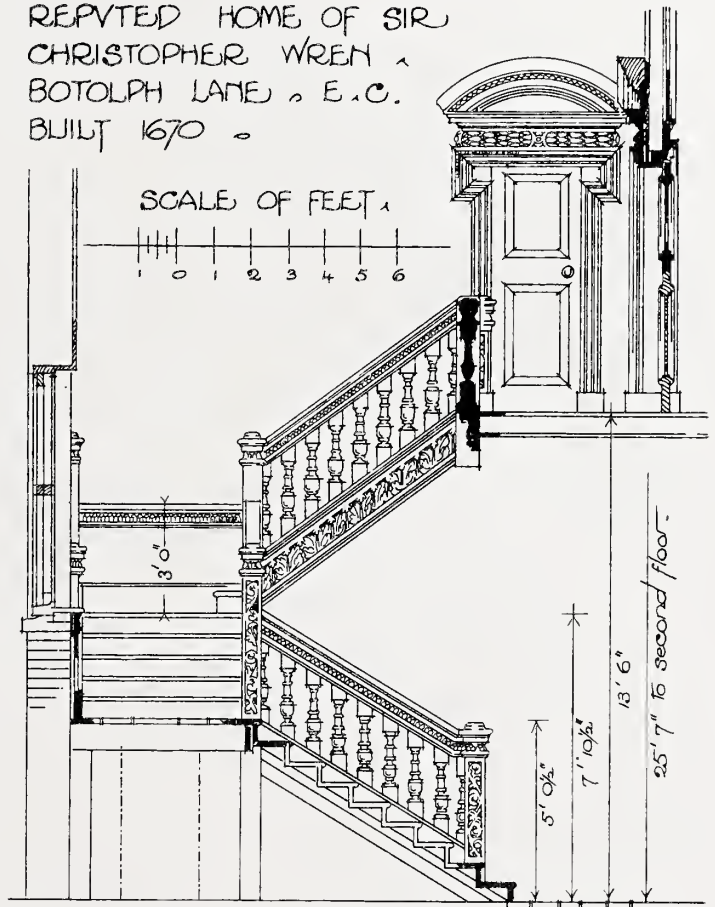
accompany the measured drawings of this house with any detailed description; but it is interesting, for the purposes of comparison with No. 21 College Hill, to repeat Mr. Paget's remark, that "The house is a fine example of the architecture of the time, and embodies the idea of a private resort of a gentleman whilst men still lived in the City." There appears to be no proof that Wren lived there. The house was dated 1670, and is now demolished.

No. 21 College Hill, often erroneously called Buckingham House, is similarly situated with regard to orientation as was the house in Botolph Lane, and has perhaps the closer claim of the two to authenticity. Both are reputed to have been built by Wren, and indeed the similarity between the two houses is in many particulars peculiar, though of course this is no attempt to prove that he built them. The house in Botolph Lane suggested a slightly more elaborate treatment exteriorly than No. 21 College Hill, but the latter possesses an imposing entrance to the small remnant of the courtyard, suggesting, by its design and position with respect to the remaining part, a larger house than was in Botolph Lane. The entrance to No. 21 College Hill is of stone, and consists of several rooms superimposed on two archways decorated with florid sculpture, and is thought originally to have been a lodge. The staircase, doors, and panelling in the house are somewhat similar to those that were in Botolph Lane, but of lighter design. Both houses have auxiliary staircases from the kitchens communicating with the main staircase on the first floor.

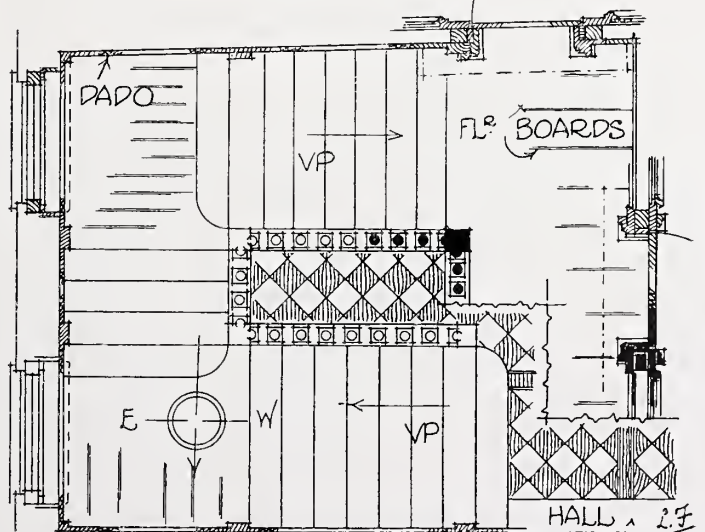
The origin and history of No. 21 College Hill have been the subject of much discussion. The late Mr. Robert Fox, writing in 1889 to the *Athenæum*, protesting against the threatened demolition of the staircase, though I understand that he had been misinformed and that there was no ground for his anxiety, says, "There is in College Hill, Cannon

Street, a fine old house," and after referring to its supposed history and occupation by the second Duke of Buckingham, who died in 1718, he continues: "besides that it is architecturally interesting, . . . I make no doubt that the house now there is the identical house, to which opinion

REPUTED HOME OF SIR CHRISTOPHER WREN, BOTOLPH LANE, E.C. BUILT 1670



PLAN AND SECTION OF STAIRCASE: HALL TO FIRST FLOOR

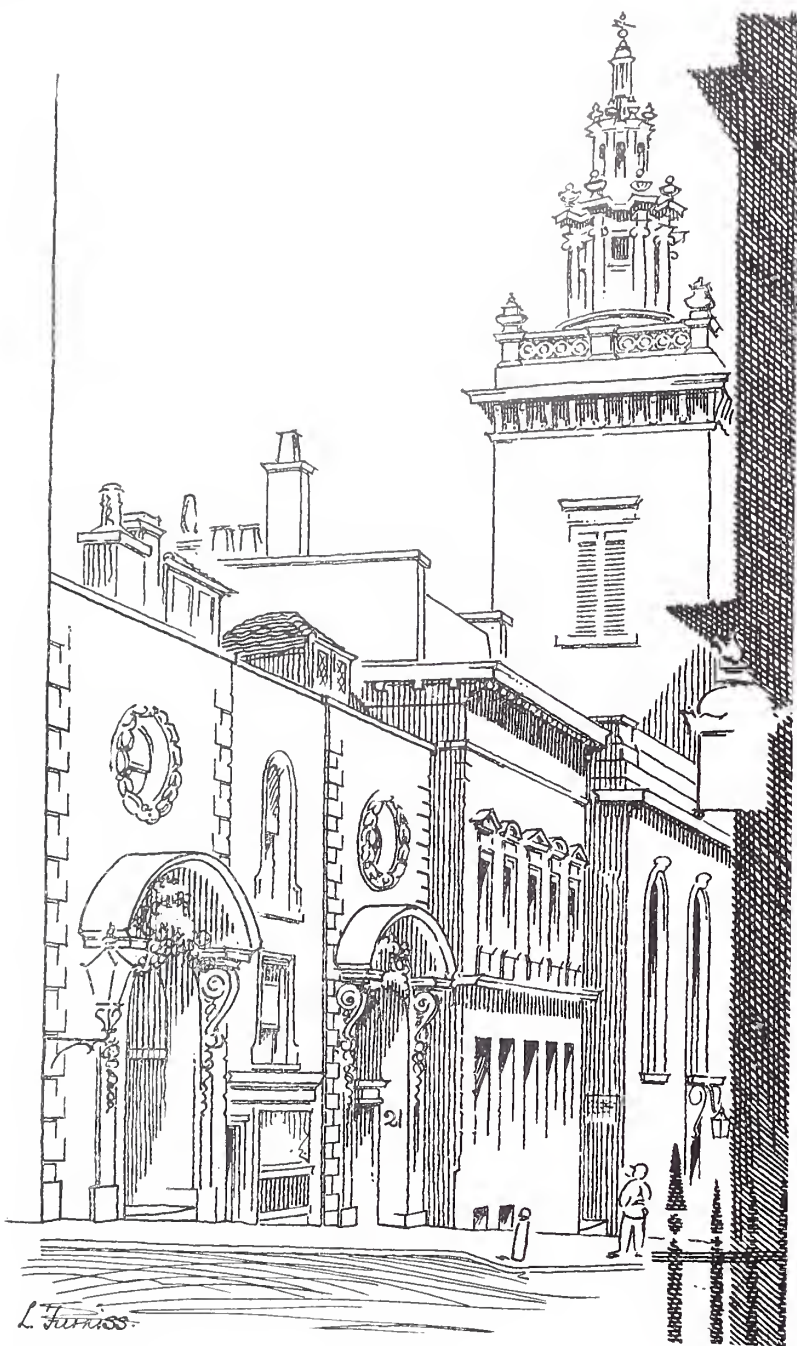












SKETCH OF HOUSE IN COLLEGE HILL.

I am guided principally by the staircase, which is a good specimen of the period . . . the church almost adjoining is Wren's, and this house looks like his and the carving like Gibbons'." This is followed by a letter from another correspondent disputing the genuineness of the house, and suggesting a reference to the deeds, the difference of opinion arising from the contradiction of the authorities from whom they drew their information, some stating that Buckingham House stood on the east side, and some showing it on the west side towards the top of College Hill, where it undoubtedly was.

I have not sufficient room more than briefly to recapitulate the different authorities. Hatton (1708) and Cunningham state that the house

stood on the east side, though Cunningham contradicts himself elsewhere, and it was on these, I think, that Mr. Fox based his argument; but in Strype's map (1720) and in Noorthuuck's map (1773), also Roke's map (1750), and most distinctly in Ogilbie's map (1688), Buckingham House is shown on the west side. On the last-named map it is shown with an entrance into College Hill almost opposite the present position of the entrance to No. 21 College Hill.

Owing to the courtesy of the present owner of No. 21 College Hill, Mr. E. J. Wilde, in whose family's possession the house has been for nearly one hundred years, I have been enabled to consult the deeds. Mr. E. H. N. Wilde, to whom I am indebted for my legal information, can trace the title as far back as 1709, the date of the will of Sir John Lethieullier, an eminent merchant, sheriff and alderman of London, whose ancestors probably fled from France at the time of the Huguenot massacres (Stow).

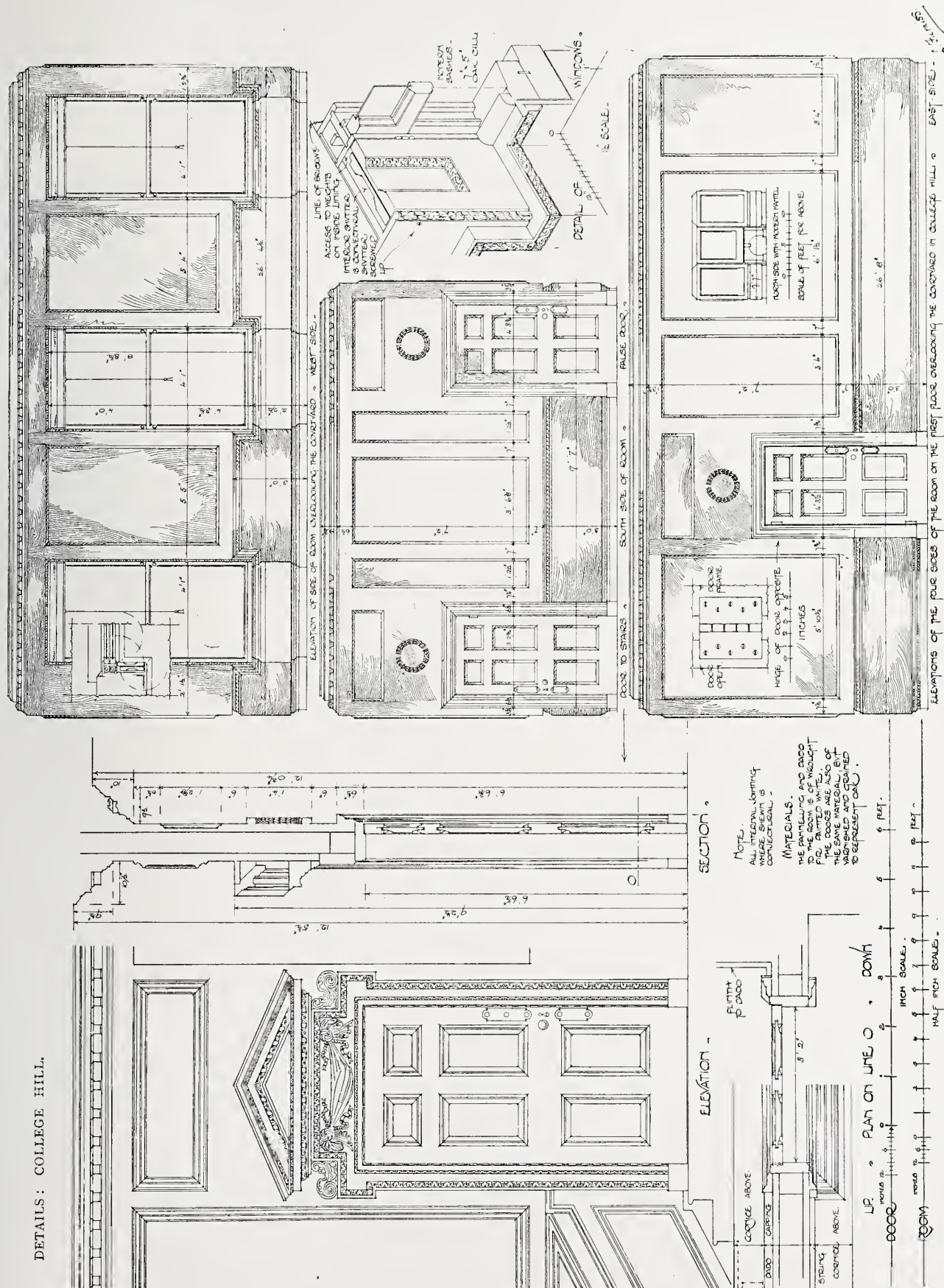
The will clearly shows that he was at that time occupying Buckingham House, formerly the residence of the second Duke of Buckingham (Stow), and that Sir Henry Furnese was occupying the house which Sir John subsequently leaves to his daughters, and which is undoubtedly, I think, No. 21 College Hill.

This house remained in the possession of the Lethieullier family until 1769, and then passed by a marriage settlement into the family of Sir Edw. Hulse, Bart. In 1819 the house passed from the Hulse family to the

family of the present owners. The will of Sir John proves, of course, that the house No. 21 College Hill is not Buckingham House (though unfortunately some of the drawings have been wrongly named, as the will was found after the drawings were reproduced), and must have been built towards the end of the seventeenth century, or very early in the eighteenth century at the latest, and that it was an important house is proved by the number of titled people who have at different times occupied it.

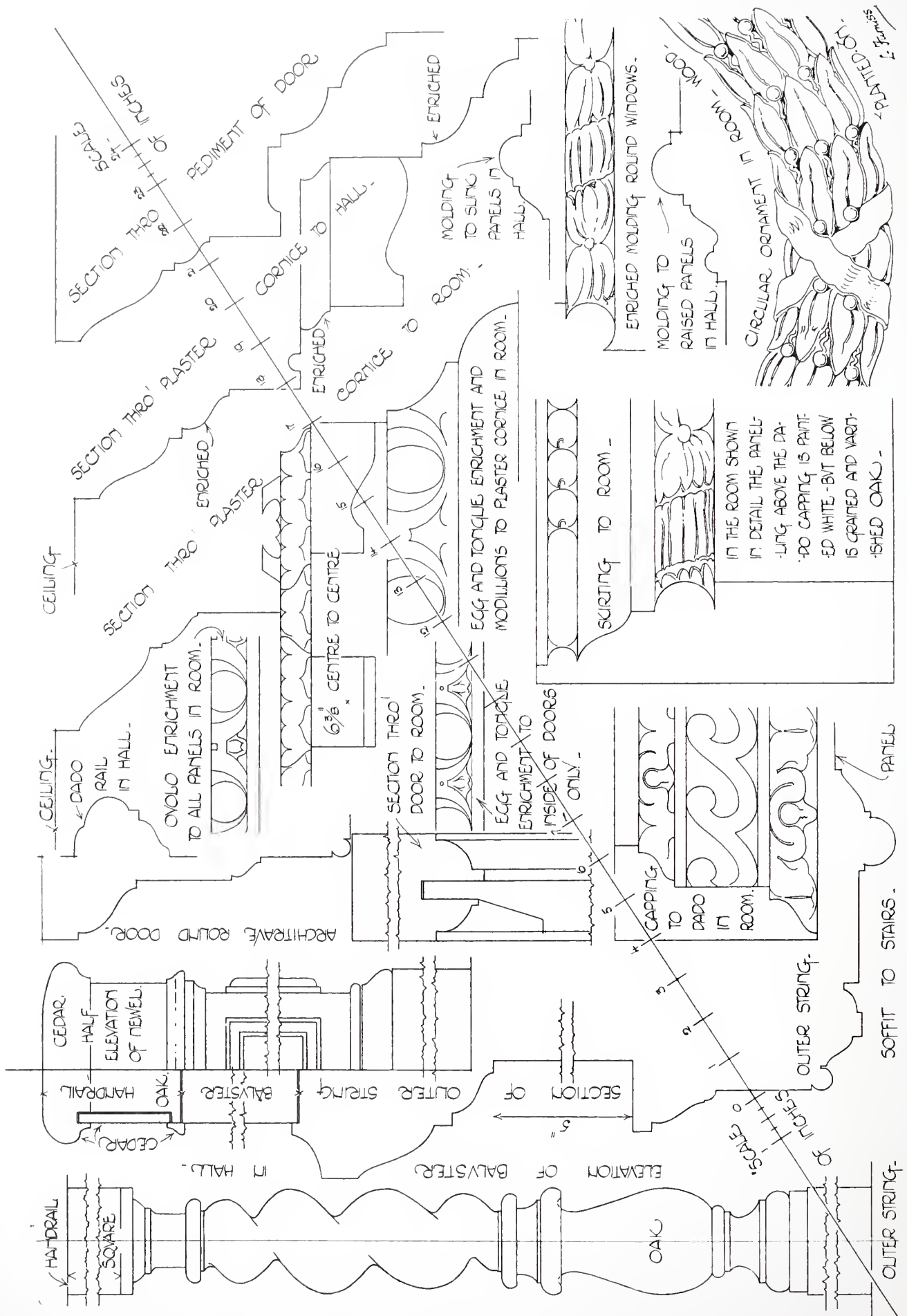
Mr. Robert Fox, in another letter with reference to No. 21 College Hill, remarks that even if the house be deprived of the personal historical interest supposed to be attached to it, its interest and value as a fine specimen—perhaps the

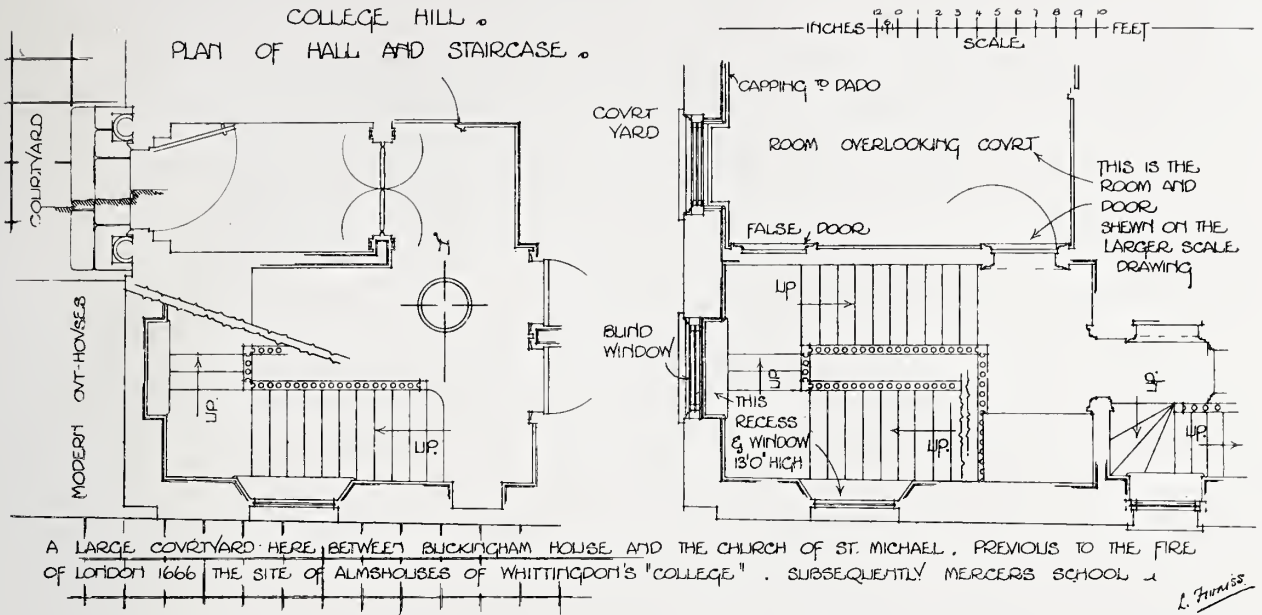
DETAILS: COLLEGE HILL.



B 2







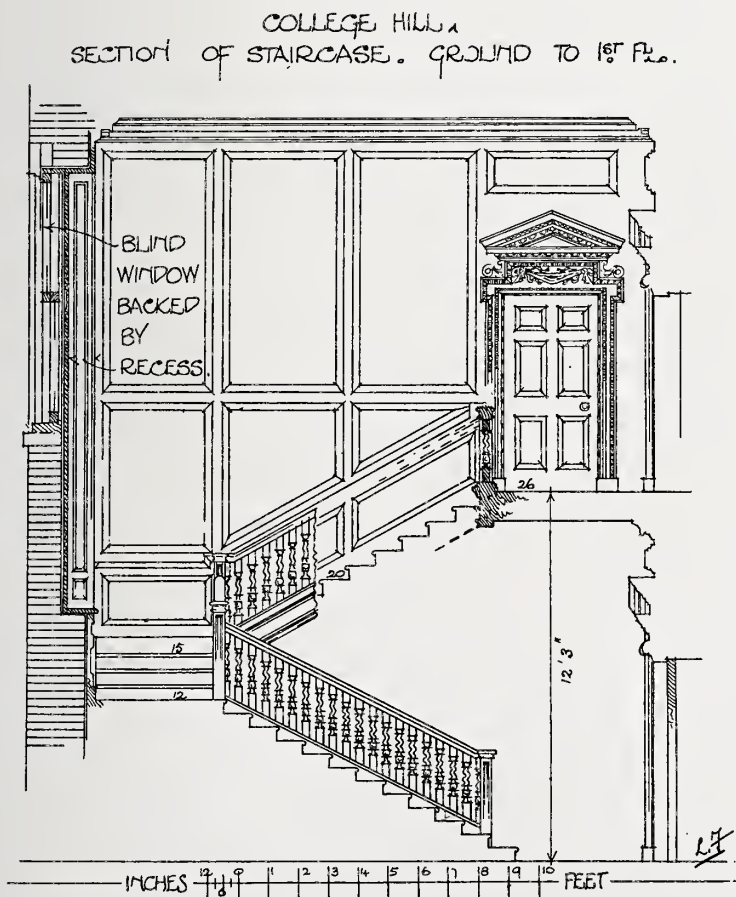
finest remaining in London proper—of the domestic architecture of the period remain; and, in an unpublished letter, he says: "from the style of

what remains it was no doubt built immediately after the fire, and probably from Wren's designs too. There is a list of Wren's designs, but I have it not within reach." The gateways are included, I believe, amongst Wren's works by Elmes.

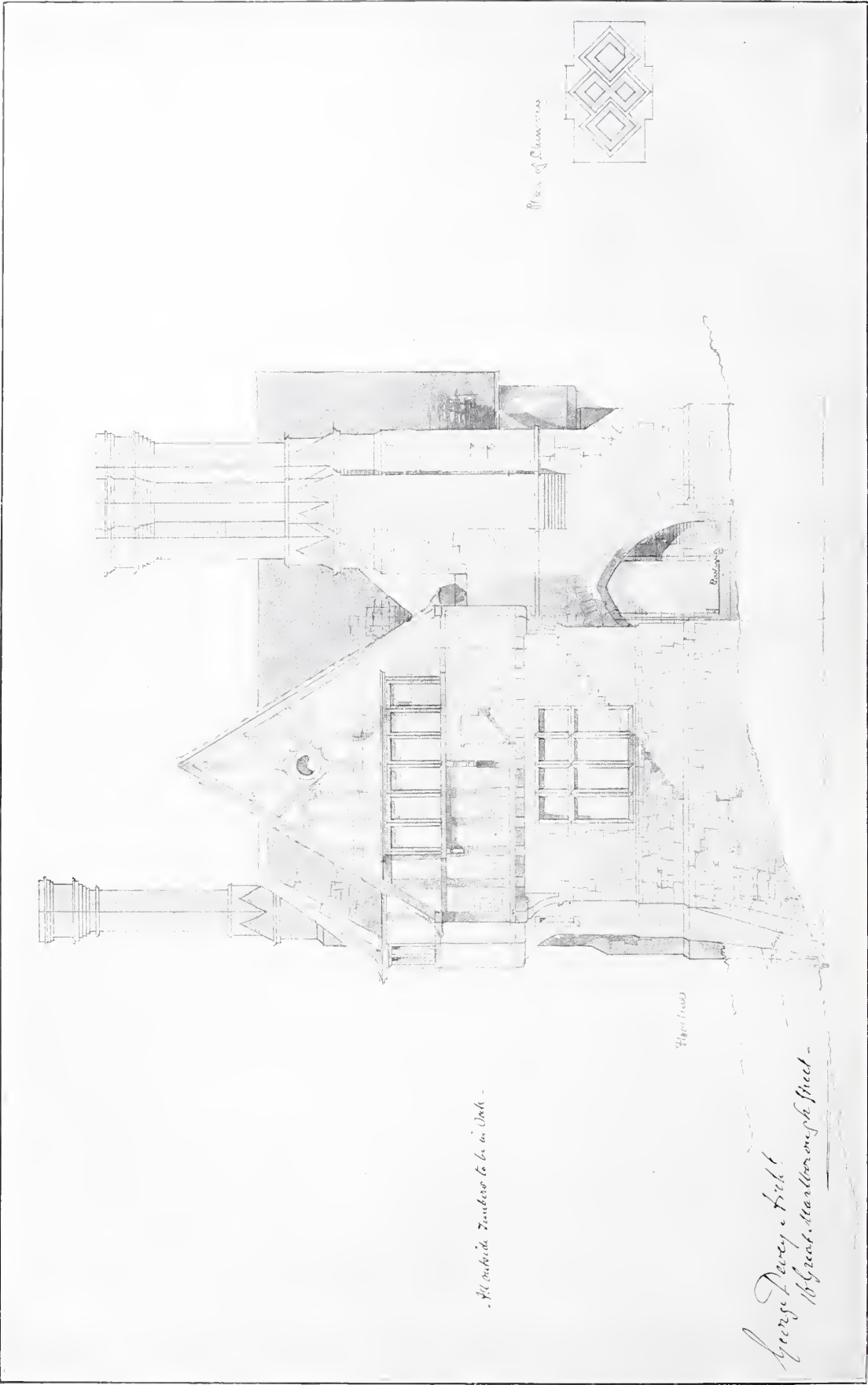
There are very large cellars under the house, which can easily be accounted for by the fact that this house stands in Vintry Ward, and Stow remarks that since the reign of Edward I "many fair and large houses with vaults and cellars for stowage of wines, and lodging of wines and of Burdeaux Merchants, have been builded." It is believed by some that the cellars and entrance are older than the existing house.

The hall, staircase, and room on the first floor, with the exception of the chimney in the latter, show no signs of structural alterations, the design of the ceilings and panelling being unimpaired. There is a false door in the room on the first floor overlooking the courtyard, placed apparently for the sake of symmetry; also a blind window in the hall, backed by part of a high recess presumably for the same purpose. The staircase is of oak with handrail of cedar.

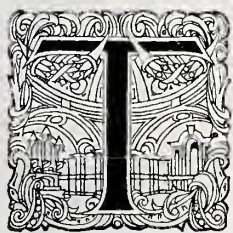
LAWRENCE FURNISS.







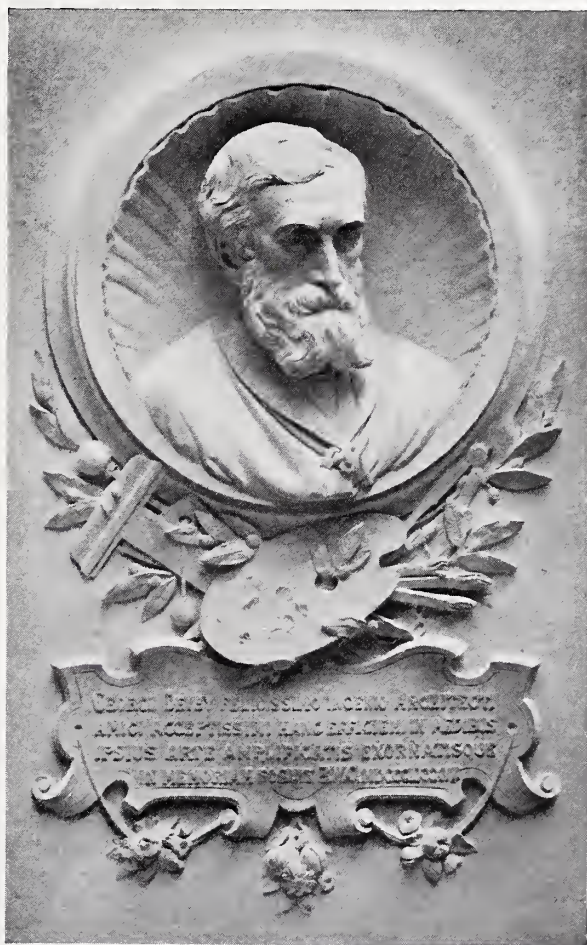
# The Work of George Devey.—I.



THE position occupied by the name of George Devey in the existing annals of English nineteenth-century architecture is not by any means the position which is the due of his high talent or of his vigorous originality. To those architects whose memory goes back to the sixties and the seventies his work is well known, and such men are unanimous in according to his taste and skill a very sincere recognition; but the younger generation is less well informed concerning the man who did as much as anyone to foster the great development of domestic architecture, and who may be not unjustly considered the first to have started it in the direction of what is now regarded as unmistakably the "best work." There is no doubt that architecture was in a serious decline at the beginning of the century. The glories of the Later Renaissance had passed away, and even the temporary charm with which the brothers Adam had been able to invest the already cold classicism of their time failed to save a style so obviously doomed to die. It is clear that the energies of the nation were absorbed in quite other spheres of work, and architecture was left to languish until a new movement of surprising vigour awakened public taste to some consciousness of the poverty of contemporary design.

The Gothic Revival was a great movement; its achievement, too, was great; but its results were still greater, in that they exceeded the utmost aims of its promoters, and indeed covered quite other fields than they had anticipated. The Gothic Revivalists may have been mistaken in the application of their idea, but in the formulation of their principles the verdict of posterity pronounces them to have been perfectly right, for they said, in effect, that those who live in an age which is unproductive of any work even moderately worthy of being called "art" are not justified in remaining content with the current lack of ideals, but turning, each in his own way, to the highest achievement of the past, learning from it and being

inspired by it, they may endeavour to produce work, not indeed of supreme merit, but having some little indication of a higher aim and a worthier purpose. If this had remained merely an academic creed, no further result might have occurred than the printing of a few books and pamphlets embodying certain pious aspirations,



GEORGE DEVEY, 1820-1886.

BUST IN THE CHAPEL CLOISTER, MINLEY MANOR.

W. H. MABEY, SCULPTOR.

GEORGH DEVEY FELICISSIMO INGENIO ARCHITECTI  
AMICI ACCEPTESSIMI HANC EFFIGIEM IN AEDIBUS  
IPSIUS ARTE AMPLIFICATUS EXORNATISQUE  
IN MEMORIAM POSUIT. B.W.C. MDCCCLXXXVII.



for such counsels of perfection when confined to theorising have little effect upon the actual course of events. Happily, however, a vigorous effort towards the application of these ideas was made in the revival of those mediæval forms which had fallen into disrepute for full three centuries, and a band of enthusiastic artists and architects began preaching earnestly a new gospel, chiefly indeed of art, but touching also society, industry, and many another sphere, bidding men look back to the days of the guilds, the master masons, and the craftsmanship of the Middle Ages. I would emphasise again the fact that this enthusiasm was badly needed, and was a more important asset of the new movement than the actual end to which it was being temporarily directed. Gothic architecture has still its champions, men of power and of deep conviction, men whose ideals have a very large claim upon our sympathies; yet, at the risk of their protest, it must be said that the style which was the direct outcome of the peculiar domination of men's minds which the Roman Catholic Church exercised, the style which was identified with the genius of that great spiritual empire, does not really provide the fitting means of expressing the forces that underlie the life of to-day. There is some definite relation, dimly perceived perhaps, but none the less certain, between the spirit of the age and the habiliments in which it seeks to clothe its expression; and so,

when the Gothic Revival had with magnificent energy awakened architecture from its sleep in the lap of tradition, experiments had to be made in many directions before the most suitable paths were found for the new advance.

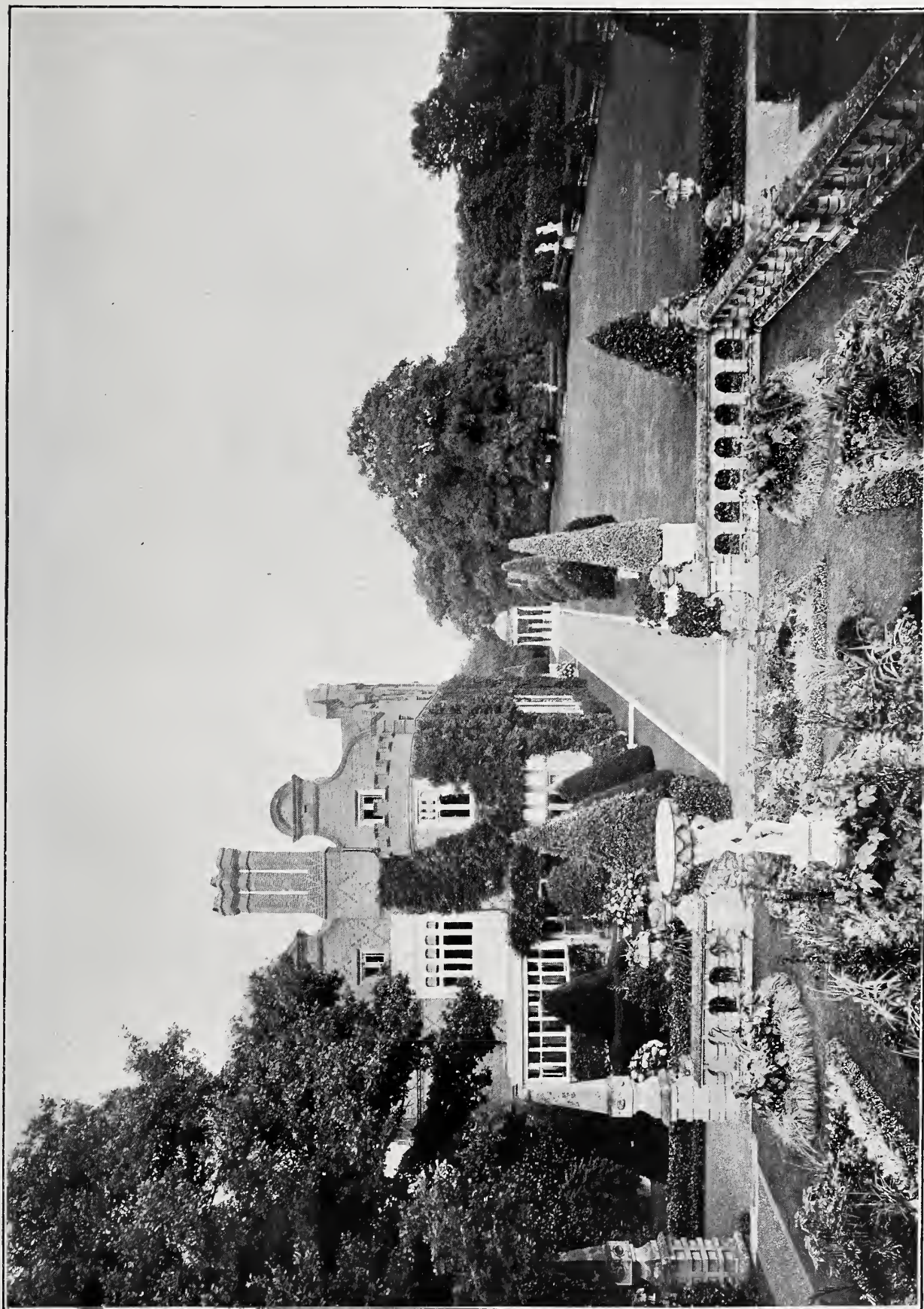
It is in the light of this fact that I speak of George Devey's originality, and the chief debt to be paid to his memory is our recognition of the immense service he rendered to English domestic architecture in introducing a free treatment of Early Renaissance work, and preparing the way for the school with which the names of Norman Shaw, Philip Webb, and W. E. Nesfield have been so closely connected.

George Devey was born in 1820, and was the junior of the younger Pugin by eight years. Of the earlier period of his work we have very slight record, but it is easy to see the general trend of his own development. A thorough artist by nature, he was anxious to become one by profession, and commenced his studies under John Sell Cotman and J. D. Harding; and though, later, his opportunities led him into the paths of architecture, he never lost the exquisite delicacy of touch in draughtsmanship and colour which he acquired quite early in life. From the artist's standpoint he learned to love the beautiful buildings which remained from the days of brilliant achievement in England and on the Continent, and it was a simple matter to transplant this predilection into



BETTESHANGER: FROM A SKETCH BY THE AUTHOR.





*Photo: Bedford Lemere & Co.*

COOMBE WARREN, KINGSTON, SURREY. FROM THE FLOWER-GARDEN.

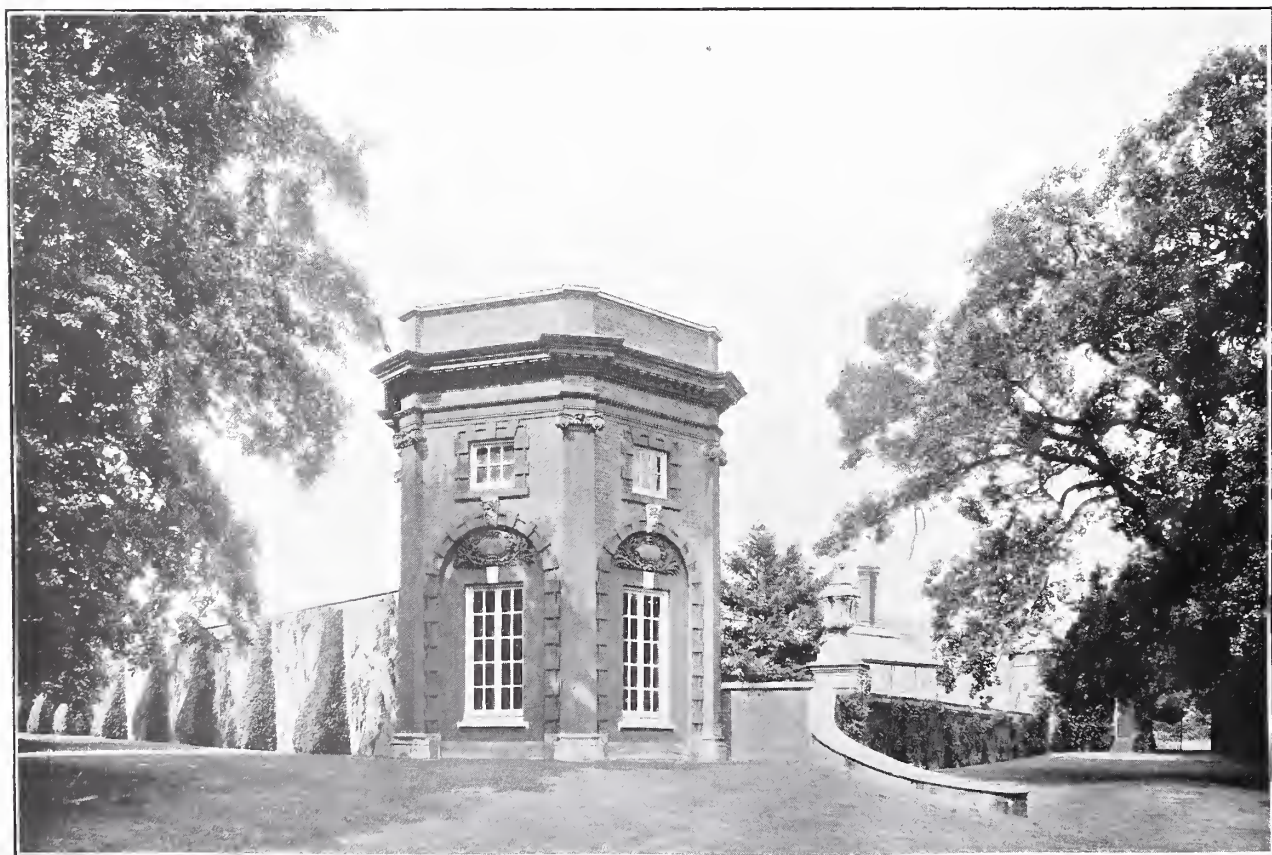


the sphere of architectural activity. In fact it was the spirit of his time, and he gave himself to the study of "old work" with an assiduity worthy of the best of the current enthusiasm, but with this slight divergence from the majority of his contemporaries, that whereas his love of Gothic work was second to none, yet he was able to perceive the essential beauty of the work of the sixteenth and seventeenth centuries, its capability of picturesque grouping, and its natural fitness for all domestic work, from the veriest cottage to the palace planned after Bacon's own heart. The three volumes of sketches in the library of the Royal Institute of British Architects give just an indication of the wideness of his observation, and show the deft skill with which his pencil was endowed in placing these observations on record. One volume is entirely devoted to stacks of chimneys, and it was in this way that he acquired an exhaustive knowledge of detail, which happily seldom militated against his powers of composition, but proved an invaluable help thereto.

It was early in the forties that George Devey started practice for himself, and in 1851 he was engaged upon his first work of importance—the restoration of parts of Penshurst Place from "churchwarden" Gothic to their original form. For Lord De L'Isle he also built a number of

cottages in the district, which show that he had fully made up his mind to reproduce the spirit of Elizabethan work and add to the store of our village architecture examples of native method and traditional beauty. Years later these cottages of stone and timberwork have been repeatedly photographed as actual buildings of Elizabethan times, and they are in every way worthy of this unconscious compliment. In 1856 George Devey joined the Royal Institute of British Architects as a Fellow, and it is in this year, on the authority of Mr. Percy G. Stone, that we can place his work for Lord Northbourne (then Sir Walter James) at Betteshanger, near Dover.

The reconstruction of this house is especially interesting if I am right in considering it the starting-point of that far-reaching movement—the "rebirth" of Renaissance treatment which has increased ever since, and bids fair under favourable conditions to attain to new and important developments. The large alterations at Betteshanger were not carried out at one and the same time. In the course of successive improvements Mr. Devey gradually remodelled the original house and added enough new work to leave it, in the end, a characteristic example of his own methods of composition and detail. But in 1856 he struck the key-note by introducing the brick Dutch gable,



*Photo: Bedford Lemere & Co.*

THE BAY HOUSE.

COOMBE WARREN, KINGSTON, SURREY.

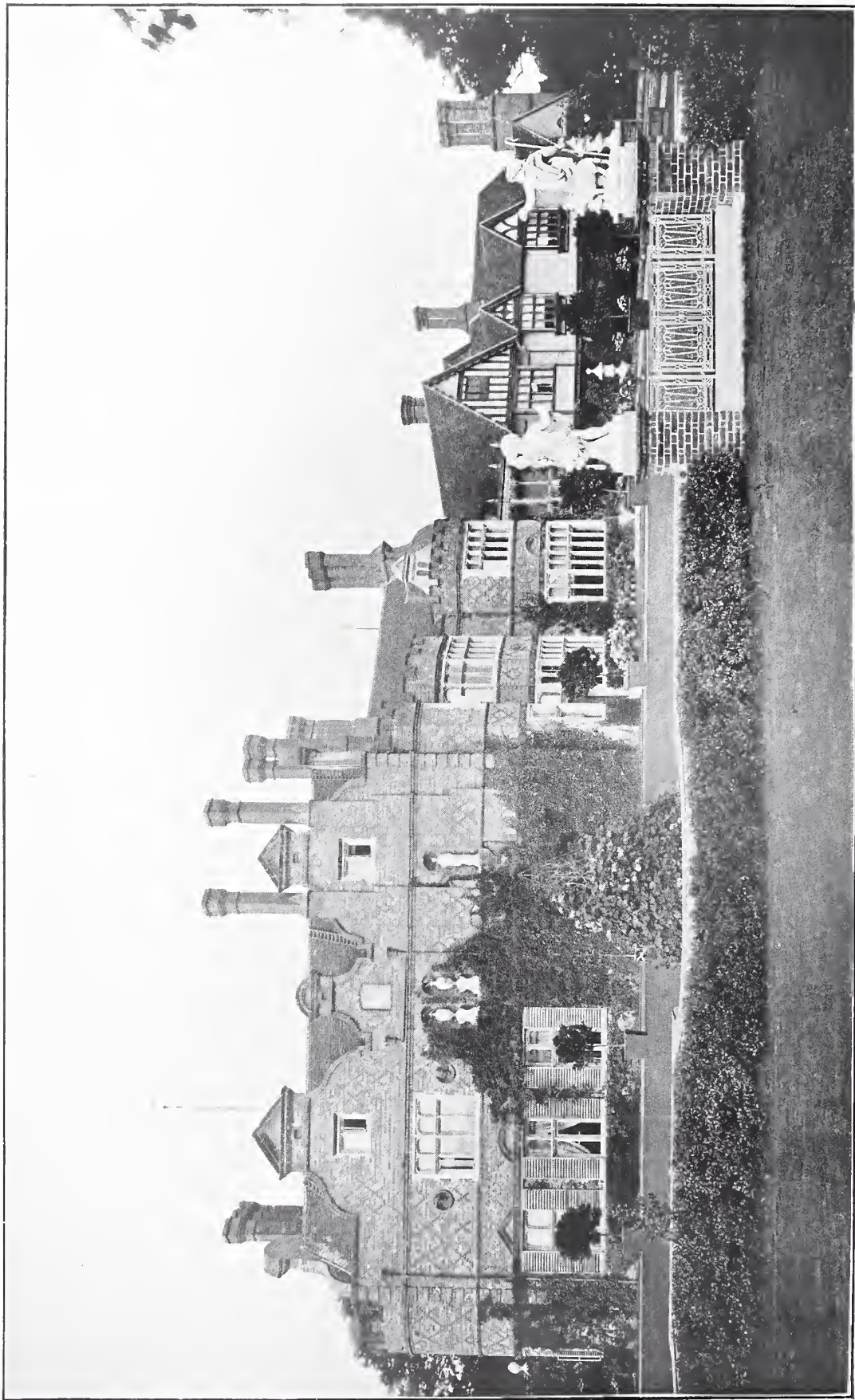




*Photo : Bedford Lemere & Co.*

COOMBE WARREN, KINGSTON, SURREY. FROM THE LAWN.





COOMBE WARREN, KINGSTON, SURREY. FROM A PHOTOGRAPH TAKEN IN DEVEY'S LIFETIME.

Photo: Belford Lennox & Co.



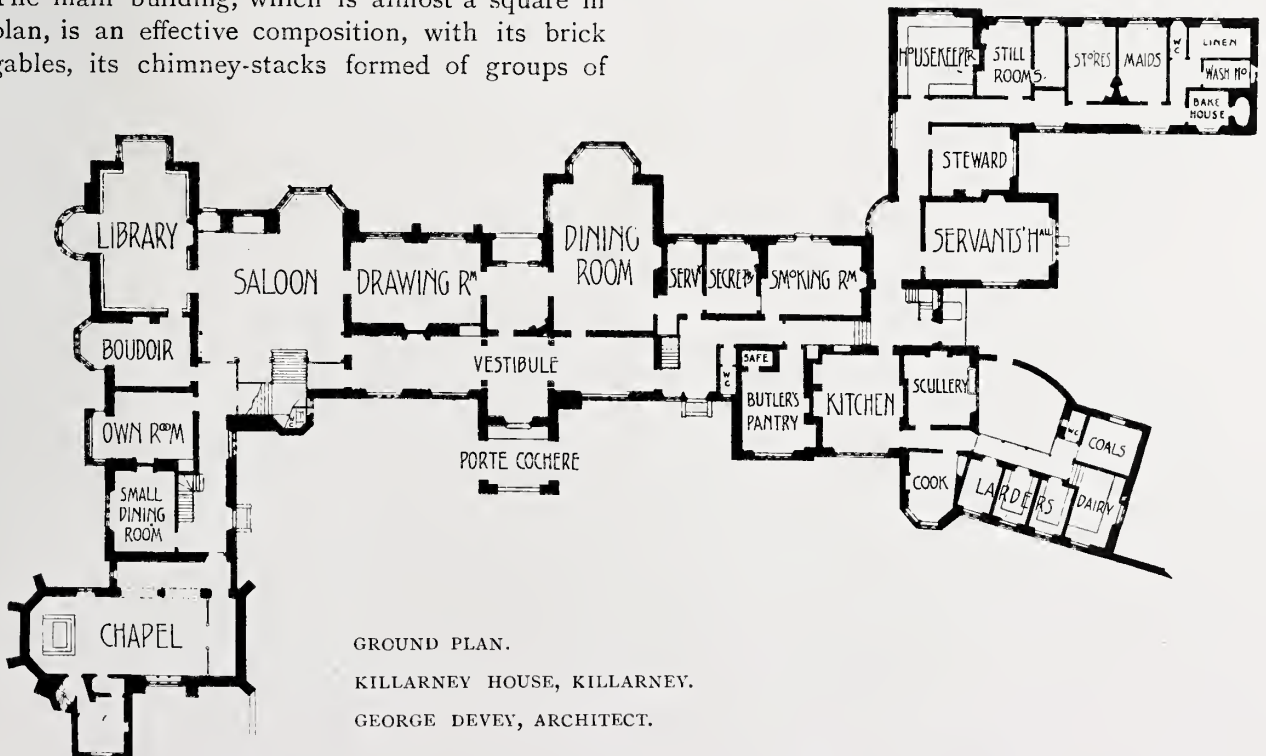


Photo: Bedford Lemere & Co.

COOMBE WARREN, KINGSTON, SURREY.

a feature which, in varying form, he never tired of employing, and in which he perhaps excelled when building the beautiful house for Mr. Currie which is illustrated here. At the same time a *porte cochère* was built, with coffered semi-circular arches quite in the Renaissance manner, save that in the gable above was placed a stone oriel, and the brickwork, instead of being carried up like the other gables, was stopped beneath projecting eaves, and sheltered behind a moulded barge-board. Such inconsistencies may have shocked the purists of other days, but to-day they have become part of the architect's stock-in-trade, and have long been legitimised by widespread custom. The main building, which is almost a square in plan, is an effective composition, with its brick gables, its chimney-stacks formed of groups of

angle-shafts, and its wide bay windows, the last-named being further enhanced by a clever use of brick and stone, which at one part concentrates the interest and at another relieves the design of heaviness or monotony. From the main portion runs a lower range of buildings—evidently existing work remodelled—and this, on the garden side, turns a right angle and finishes in a massive brick tower, with an octagonal staircase, which restores balance to the whole grouping of the house. One is tempted to linger over the subject of this building in introducing Mr. Devey's work, not only because it was the object of his comparatively early judgment, but because it





includes so much that is peculiar to his taste and the aim he had in view. In the larger works, of which we shall have reason to speak directly, he did determine some definite style of external treatment at least, and remained consistent to it, although internally the rooms differed according to their purpose. But in such buildings as readily lent themselves to treatment of a less restrained character, in virtue of their moderate size or of the necessity of incorporating parts of already existing houses, Mr. Devey delighted to draw upon the complete resources of the Elizabethan period and freely to indulge his wonderful powers of picturesque grouping. There is a mysterious charm in all the buildings of that somewhat curious period between, say, 1550 and 1650, which comes not from purity of style, but from the graft of the new style upon the traditional Gothic methods. The windows divided by bold mullions and transomes, the oriels with gracefully curved soffit or corbelling, the half-timber work, the barge-boards freely carved with running tracery, the overhanging storeys with fascias moulded Gothic-wise, the four centred arches of doors and chimney-piece, the tall stacks of chimneys in rows of angle-shafts—all these are mediæval forms which were assimilated by the new style, they represented the “homeliness” of English domestic architecture, and could scarcely be placed ruthlessly upon one side. Yet one quality more there was, of even greater importance, in Elizabethan work, which can be quickly felt but not so easily analysed: the grouping of the various parts of a building was of a free and picturesque nature, and rebelled long against the yoke of the classic symmetry of composition. Perhaps some critics may urge that this alone is a sufficient ground to assume that the early style was assimilating the new forms rather than *vice-versâ*. For us, however, it is important only to note that this special period was a time of transition, that its features had much in common with mediæval work, but were being steadily informed with a new life from classic sources, and that yet the most essential characteristic of the style is to be found in the deft grouping of its parts to form, not a symmetrical whole, but a composition the charm of which is apparently the careless disposition of its features, but is really a natural and artistic balance of the masses of building. This power of grouping George Devey possessed in a wonderful degree, and indeed it was with him an almost unerring instinct which never left him. The smallest cottage of one floor, built of plastered walls and thatched roof, gives in its own way as plain a proof of this as the mansions of Hall Place, Adderley Hall, or Longwood, Winchester. And to this quality pre-eminently is owing the

pleasure which one feels in observing even the less successful among his works, for skilful composition reconciles the eye to many minor faults and preserves the general appearance unimpaired.

One of Mr. Devey's most successful designs in red brickwork with Dutch gables has already been mentioned in passing—the house called Coombe Warren, at Norbiton, Surrey. Through the kindness of the present owner, Mr. Laurence Currie, I am enabled to give a very good idea of the character of the work by means of the excellent photographs that he has placed at my disposal. When Mr. Devey was called upon first to design the house for Mr. Bertram W. Currie it was desired to incorporate certain existing buildings, and the style chosen was less pretentious than the present building shows, being of overhanging gables of plaster, or tile-hung, and mainly confined to two storeys. This first design was carried out, but the house was destroyed by fire soon after erection, and it was then arranged to build the larger house which is illustrated here, the working drawings of which are dated 1870. Some photographs still remain to show how charming the earlier house had been. Irregular to a degree on plan, it possessed an unrestraint both in the disposition of features and choice of materials which is most refreshing, and anticipates in a remarkable way much of our best modern work. The walls were of stone some six to eight feet above the ground, and thence red brick was employed as far as the eaves, with tall angle stacks carried up in brickwork. A profusion of wide bay-windows or oriels was made to group well, on the one side with low gables and heavy chimneys, on the other with a massive square tower of low proportions, adjoining which was a high garden wall. This was pierced by the entrance to an alcove, beneath a miniature Dutch gable that rose above the coping. Every legitimate art seems to have been employed to make the whole design excite the observer's interest, and yet there is little evidence of any straining after effect. The overhanging parts above in plain plaster, together with the gables, formed a pleasant variation from the brickwork, while it in its turn reasserted itself in the tower and chimney-stacks, till it succeeded in breaking the sky-line. The design of this house recalls that of Calverley Grange, Kent, a most picturesque building designed for the late Mr. Neville Ward, at about the same date. At Calverley the work has better proportion and more homogeneity, being decidedly better knit together, but both designs have an appearance in common, and constitute a very interesting type among the many different methods which Mr. Devey used.

WALTER H. GODFREY.

(To be continued.)



# The Practical Exemplar of Architecture—IX.



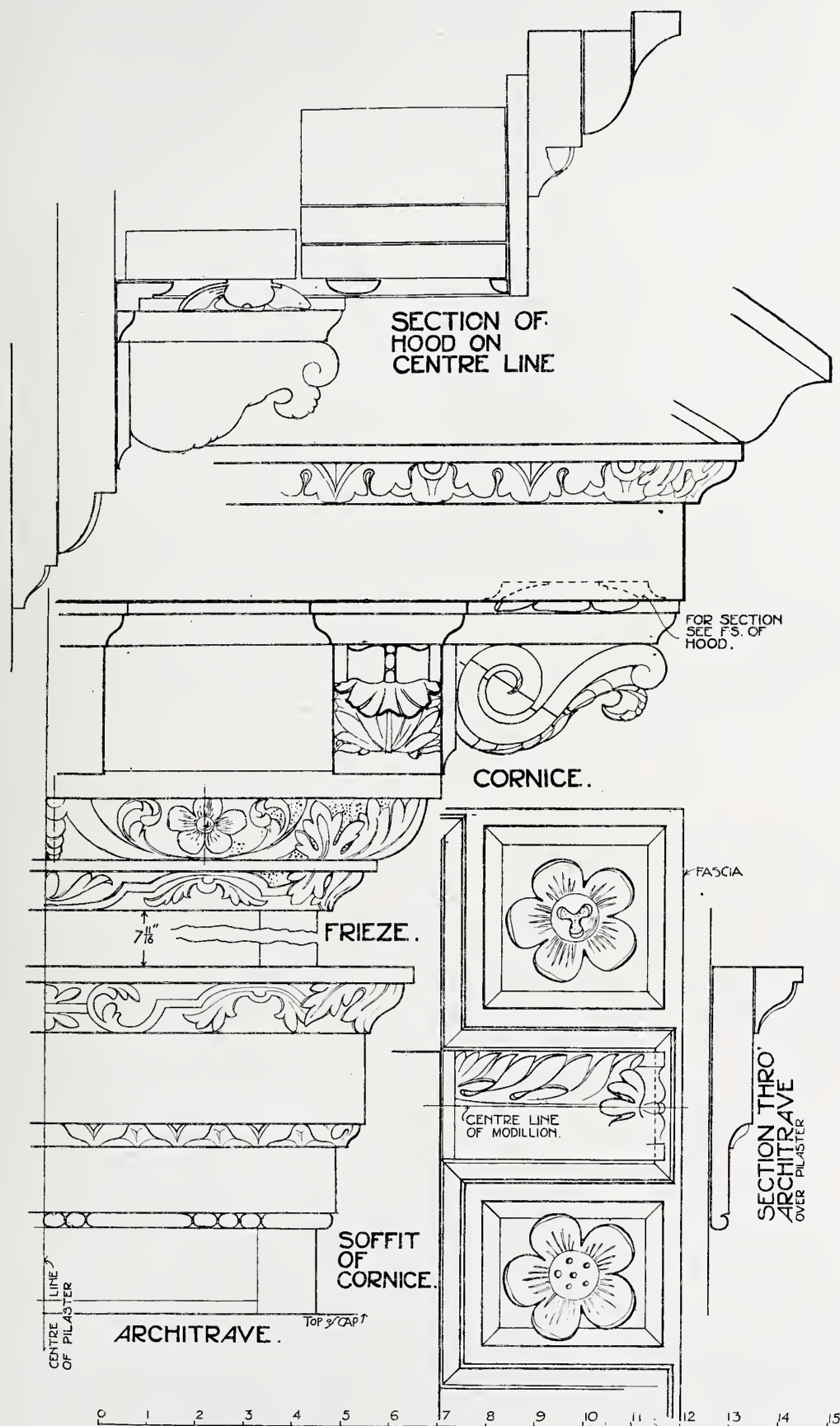
DOORWAY REMOVED FROM A HOUSE IN CAREY STREET, LONDON, W.C.

*Photo: Arch. Review.*

*Now in the Victoria and Albert Museum, South Kensington.*



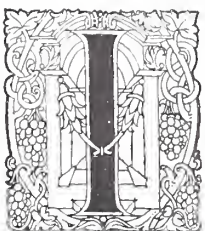
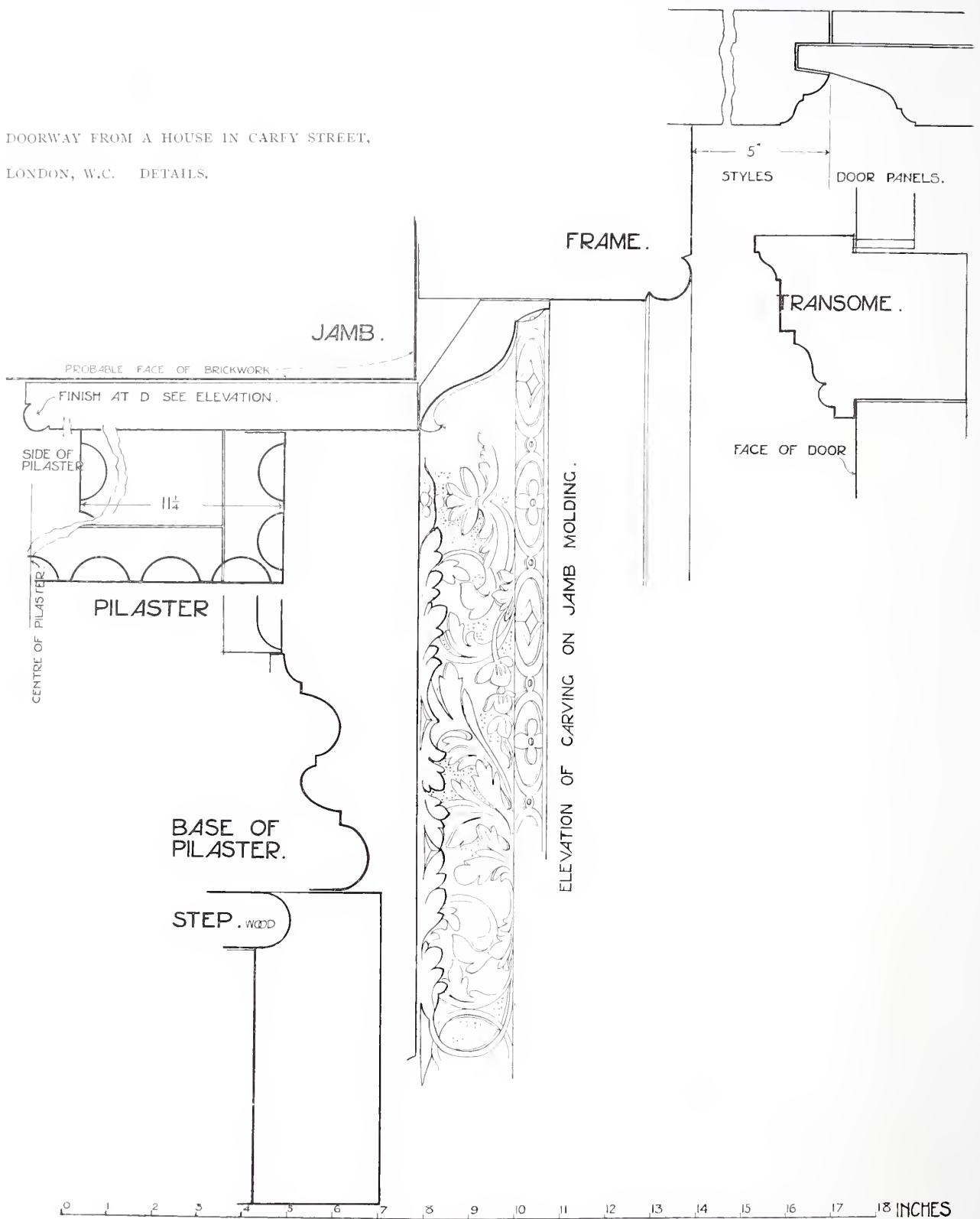




DOORWAY FROM A HOUSE IN CAREY STREET, LONDON, W.C. DETAILS.



DOORWAY FROM A HOUSE IN CARFY STREET,  
LONDON, W.C. DETAILS.

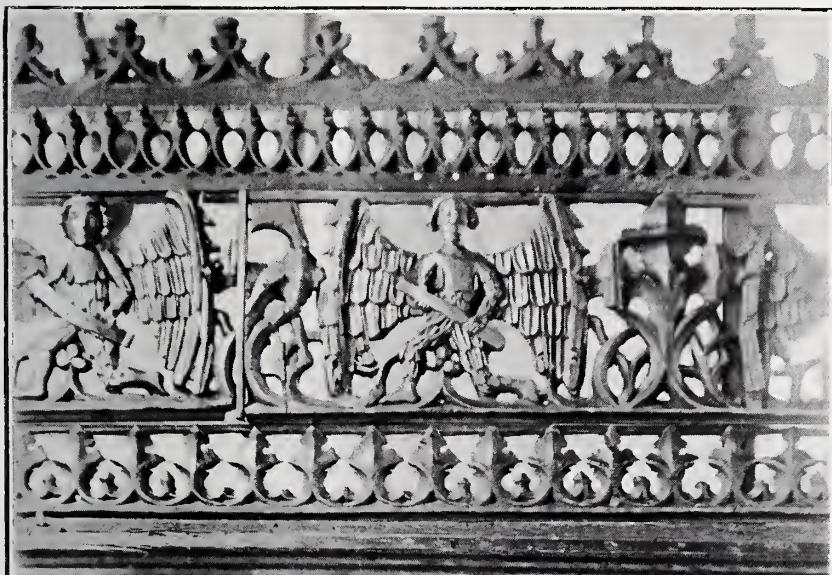


It may be useful to recapitulate some of the statements in regard to this feature which were published in an announcement accompanying the December issue. The Practical Exemplar proved a very popular feature last year, and will therefore be continued; many fine details have been secured

for publication. Acting on several suggestions received, it has been decided from the present issue onwards not to limit an instalment to the illustration of one particular class of detail, but to publish a selection of various details each month. Arrangements have also been concluded with Mr. A. W. S. Cross, M.A., F.R.I.B.A., and Mr. H. W. Wills, F.R.I.B.A., to contribute a series of articles on lines similar to those of the



Photos : G. H. Parry.



SCREEN, SILCHESTER CHURCH,  
HANTS.

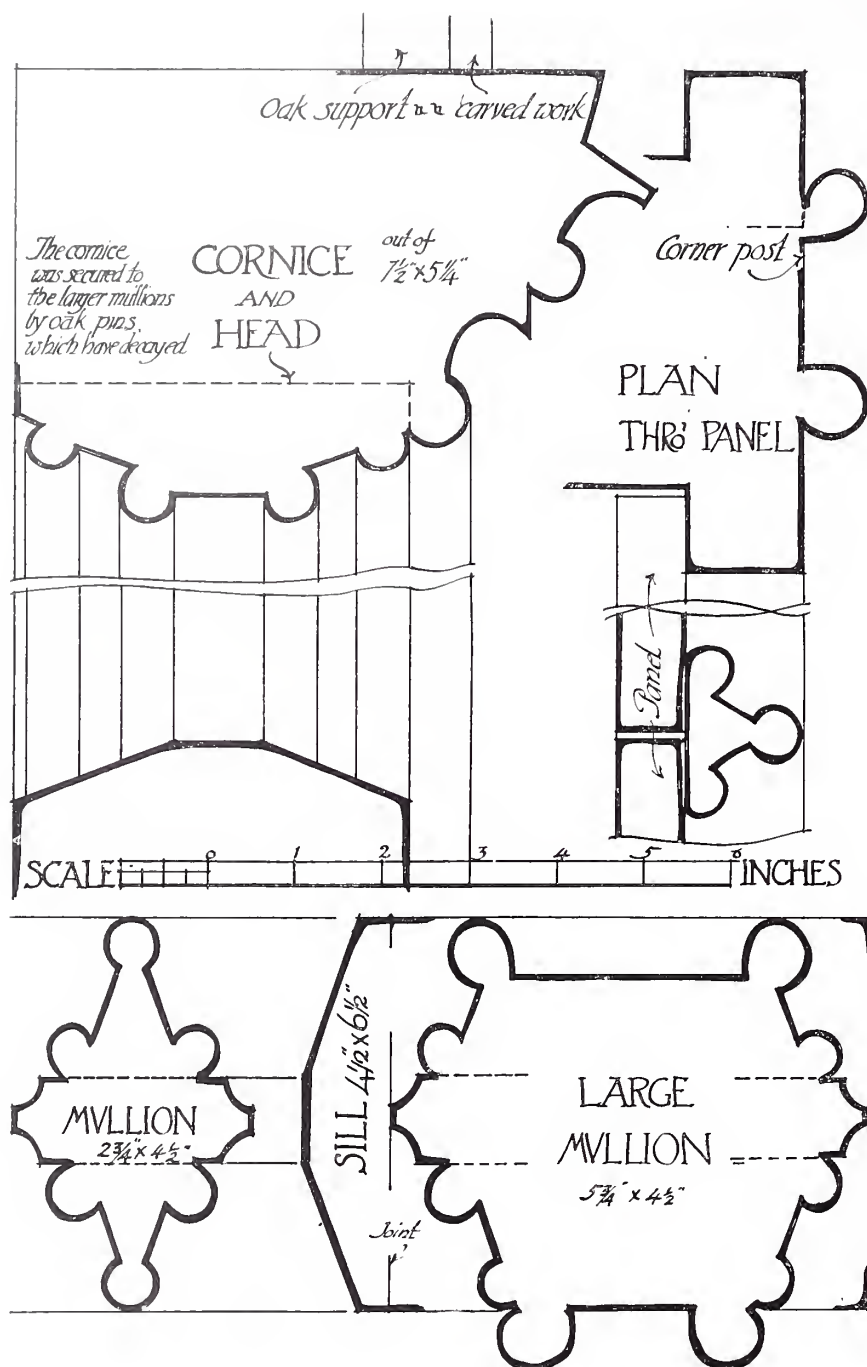
General View from the Nave.

Detail of Front of Screen.

View of Back from the Choir.







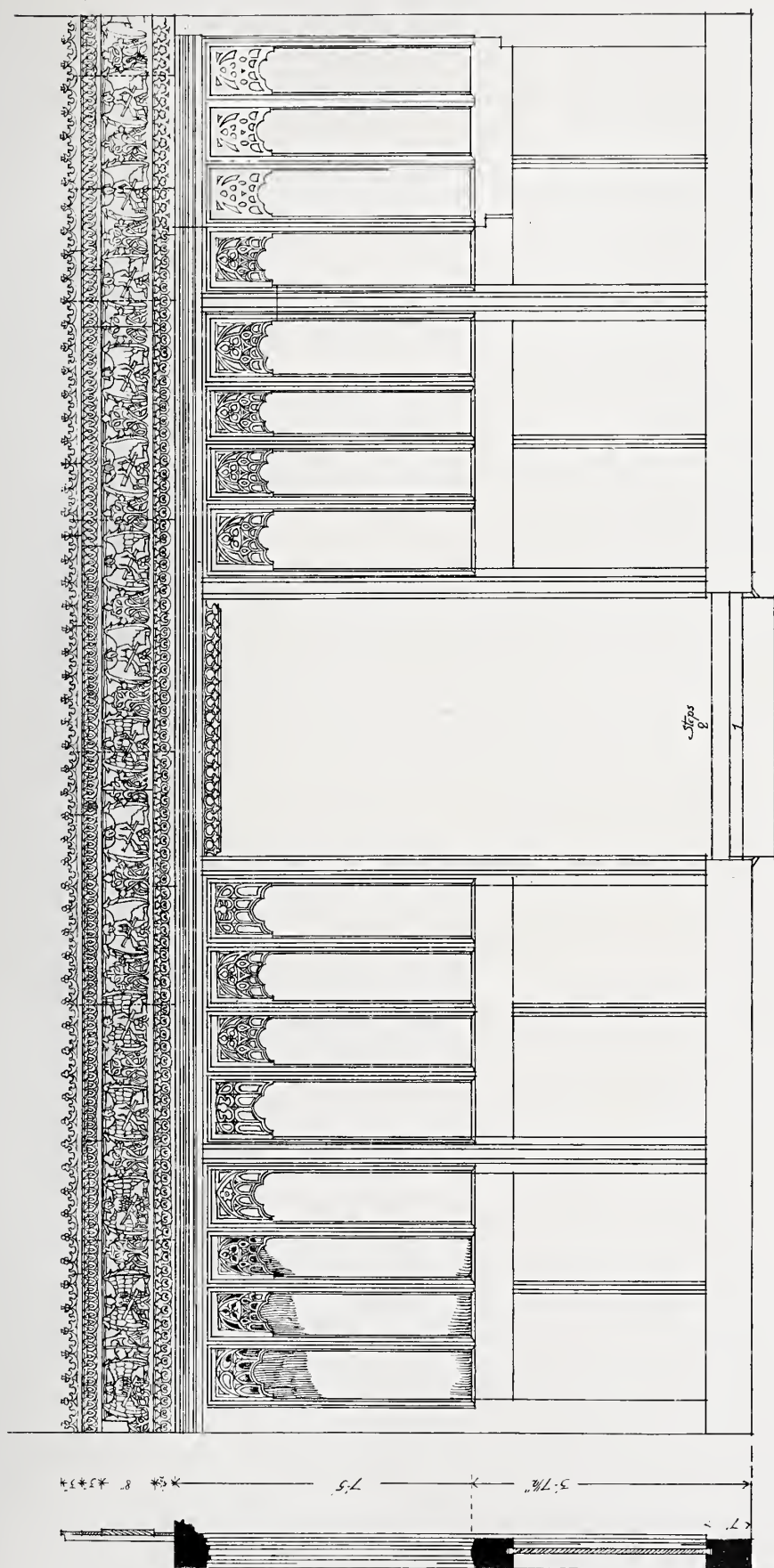
SCREEN, SILCHESTER CHURCH. DETAILS.

See following pages.

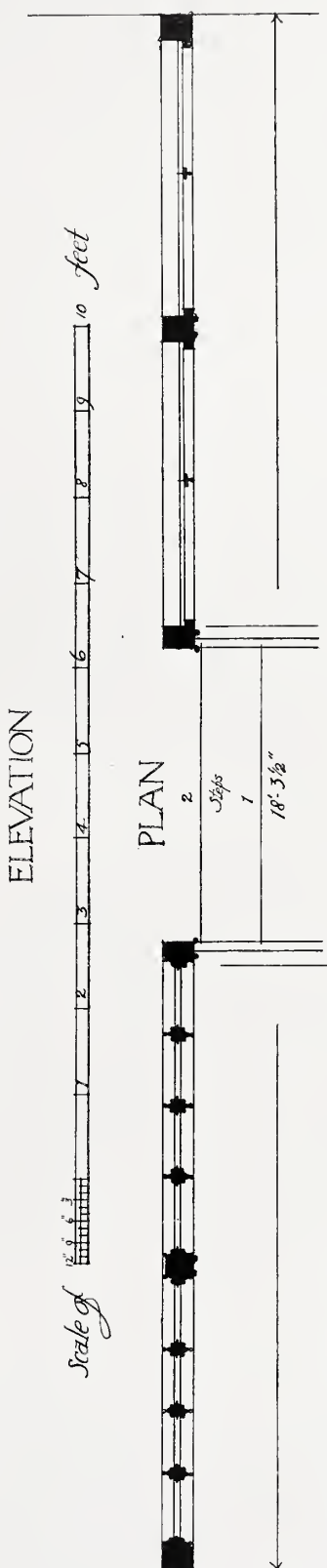
Practical Exemplar, dealing with Georgian work in London.

Of the details given with the present issue attention may be drawn to the screen in the little church at Silchester, presented from photographs and measured drawings by Mr. G. Herbert Parry. The fine old doorway from Carey Street, Lincoln's

Inn Fields, now preserved in the Victoria and Albert Museum, South Kensington, is familiar to most students and London architects, who may nevertheless be glad to have measured and detailed information regarding it. The measurement and plotting of this very intricate piece of detail has been done under the direction of Mr. T. Frank Green.

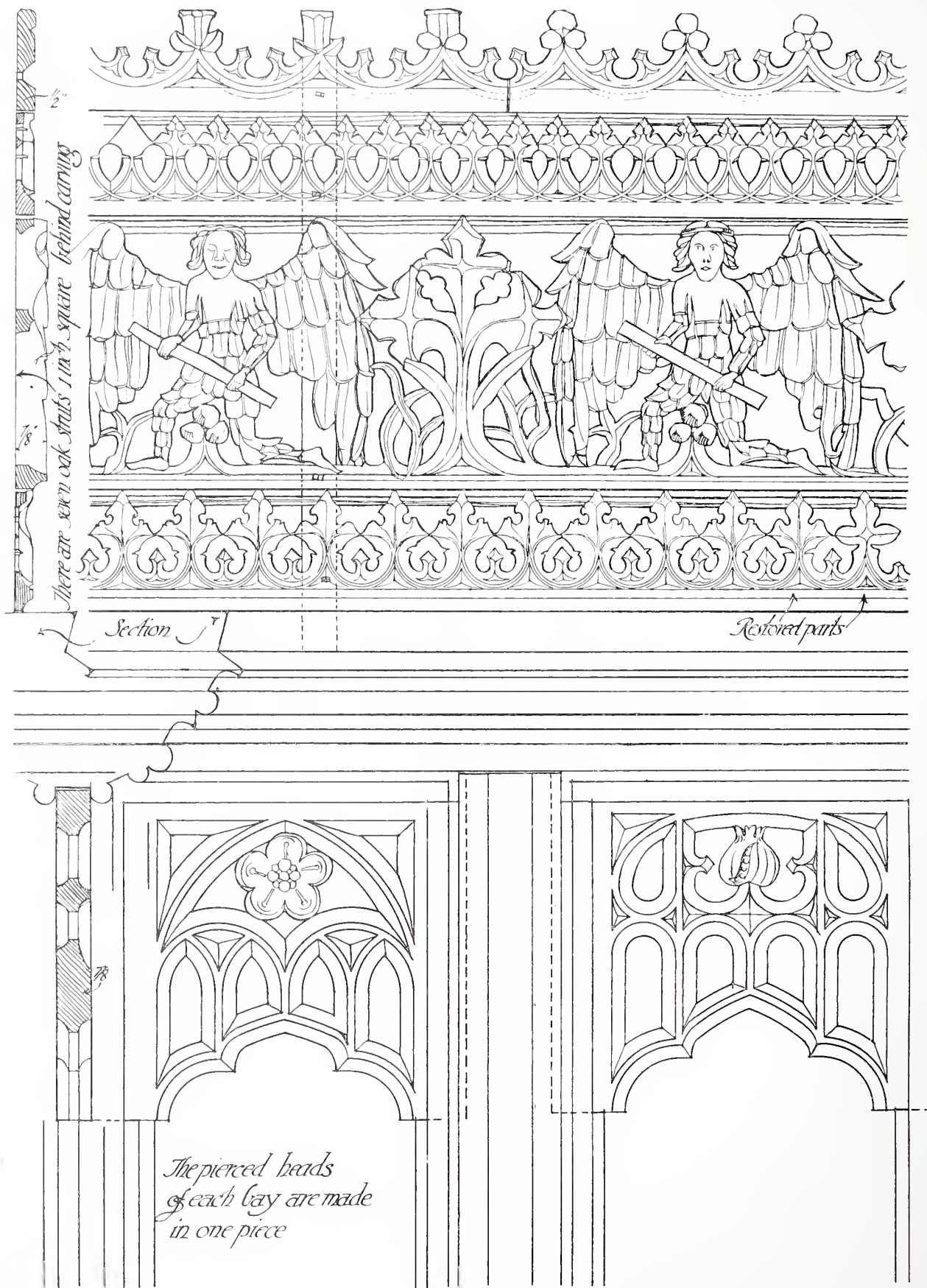


ELEVATION



MEASURED AND DRAWN BY G. HERBERT PARRY.





SCREEN, SILCHESTER CHURCH, HANTS. DETAILS.  
MEASURED AND DRAWN BY G. HERBERT PARRY.



# Current Architecture.

*Business Premises, Copenhagen—St. John's Church, Edmonton.*

BUSINESS HOUSE, KONGENS NYTORV, COPENHAGEN; FRED. LEVY, ARCHITECT.—The difficult task of endowing the street frontage of a house entirely intended for business purposes with distinct and attractive architectural features has been most satisfactorily compassed by Mr. Fred. Levy in the house of which a view and plan are given. It faces one of the largest and handsomest squares in Europe, the Kongens Nytorv, Copenhagen, and has for its neighbour the building of the Standard Insurance Company. The materials are hand-made red brick and grey granite, the facings round the windows, the cornices, the balustrades, &c., are of Bremen sandstone, and the different materials are remarkably well matched both in colour and proportion. The buildings are fitted with five elevators, and the large counting-house, at right angles with the side of the big square, has another street frontage, the site being cleverly utilised and laid out. GEORG BROCHNER.

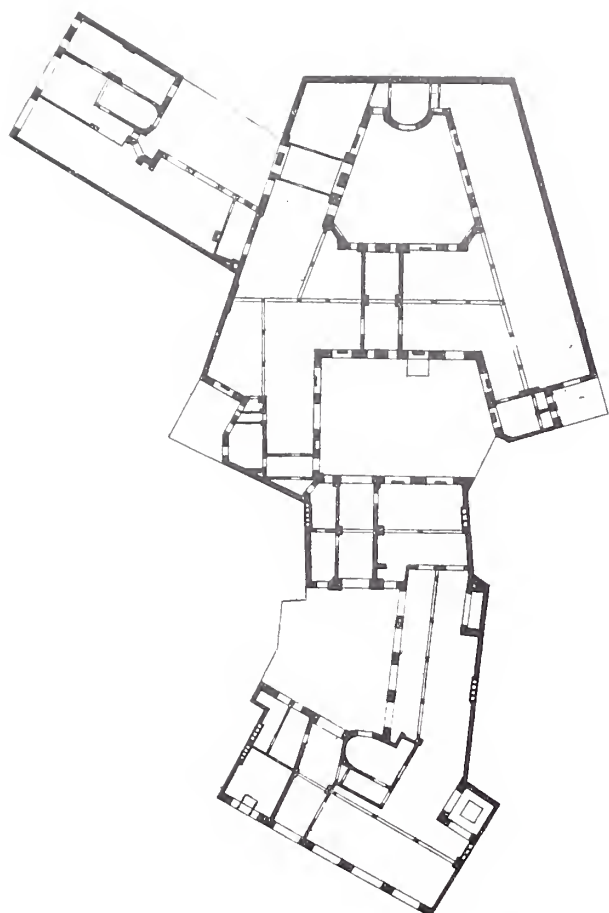
CHURCH OF ST. JOHN THE EVANGELIST, DYSON'S LANE, UPPER EDMONTON; C. H. B. QUENNEL, ARCHITECT.—The situation of this church is uninteresting and flat, the surrounding streets being of the uniform terrace type of small houses. To the south-east of the edifice is situated a large gasworks, with several gasometers of great size, and it was therefore decided not to erect a tower or spire which might suffer in scale by comparison. The walls inside and out are faced with local yellow stocks, as much variation in colour being secured as was possible. With these certain bands of Luton grey bricks were introduced. The roof is covered with hand-made red tiles. Stone was used sparingly for springers and window reveals, while the copings, &c., were carried out in blue brick.

Internally the roof timbers are left visible with sawn surfaces finished with Carbolineum. The interior appearance is very much helped by the



NEW BUSINESS PREMISES, COPENHAGEN.  
FRED. LEVY, ARCHITECT.





BUSINESS PREMISES, COPENHAGEN. PLAN.  
F. LEVY, ARCHITECT.

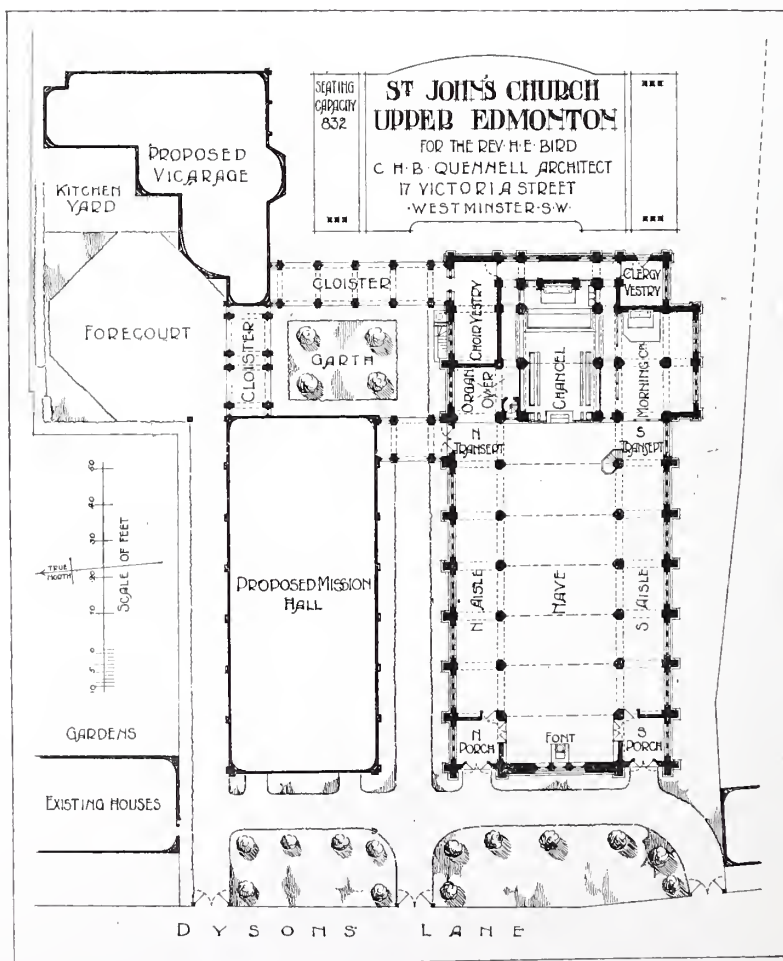
glass, which, though simple, has distinct character, and was designed and made by Mr. Paul Woodroffe. The panelled dadoes to the piers and morning chapel are in deal painted a blue-green. The choir stalls, screen, &c., are in Canadian white wood, and were executed by the builder. The roofs to the aisles are in concrete, stiffened with expanded metal, and covered externally with Limmer asphalt, the soffits inside being finished in plaster to a hand-floated surface. The floor to the nave is in pitch-pine, and the floors of the chancel and porches are covered with plain 9-in. red tiles.

The heating is by hot-water pipes, the boiler being fixed below the choir vestry, and the pipes being laid in the ordinary ducts or trenches, which, however, have fresh-air inlets, so the air coming in is warmed by the pipes underground, and runs up through gratings under the radiators. There are also fresh-air inlets behind the

radiators standing against the external walls. The iron screens to chancel and grills at sides and Communion rails were made by the Crittall Manufacturing Co. of Fenestra glazing bars with simple scrolls inserted. The entire building was built and finished for £7,400, the amount of the contract, which is £8 17s. 10d. per head, the accommodation, including choir and clergy, being 832. The contract included the front fencing, heating and ventilation, choir stalls, and, in fact, everything with the exception of the pulpit, lectern, altar cross and candlesticks.

Mr. Albert Monk of Lower Edmonton was the general contractor; the stone was from the Box Ground Quarry, Bath; the figure of St. John in the niche on the west front was carved by Messrs. Martyn of Cheltenham. The casements and fittings and the iron chancel screens, &c., were made by the Crittall Manufacturing Co.; the wood block flooring was laid by the Acme Flooring Co.

Messrs. Ramsden & Carr made the altar cross, candlesticks, &c. The heating and ventilating were executed by Messrs. C. Kite & Co.; Messrs. Thomas Elsley, Limited, were responsible for the gas fixtures, door furniture, locks, &c., Messrs. John Warner & Sons supplied the bells, and Messrs. J. W. Cray & Son the lightning conductors.

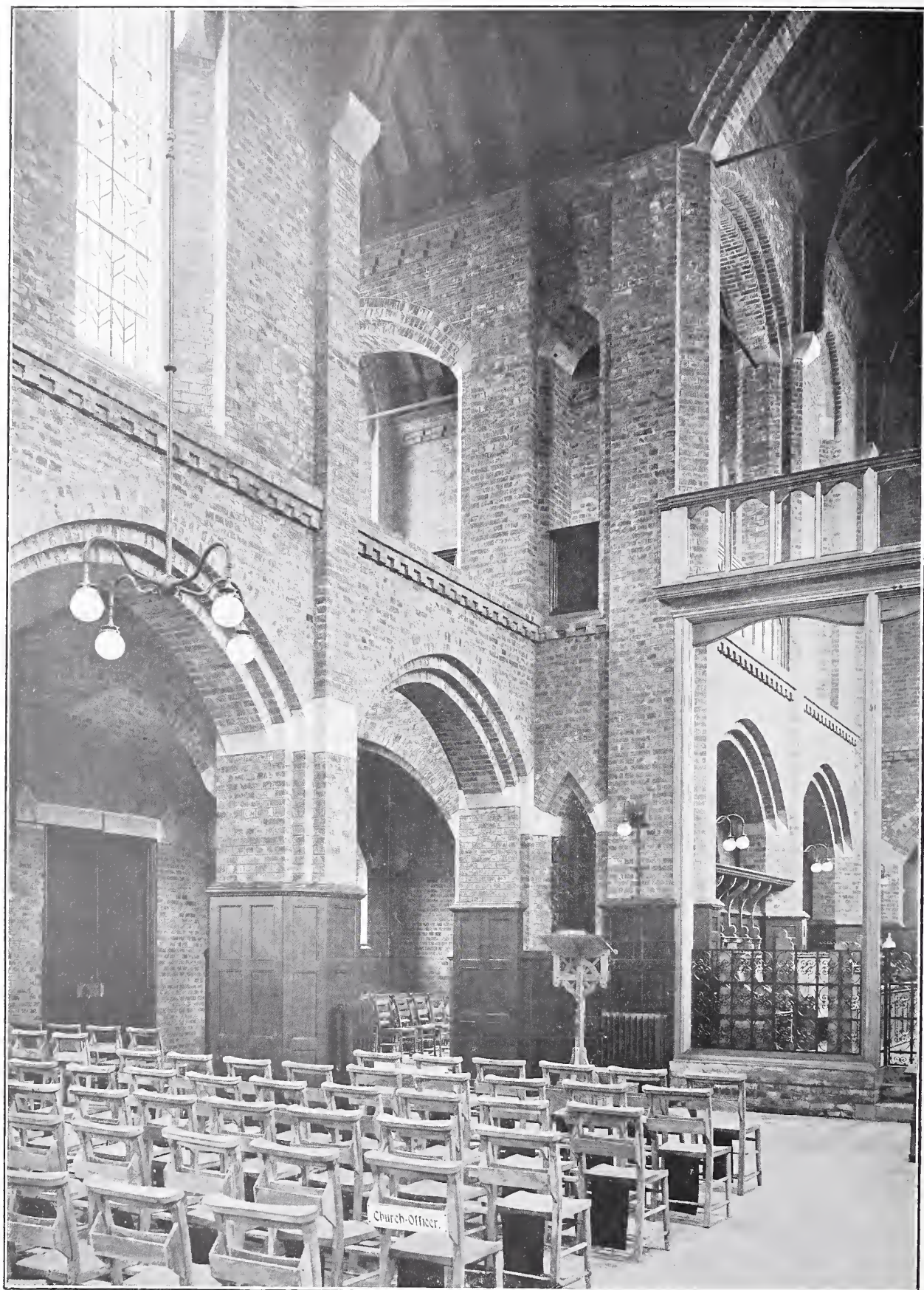






VII  
VIEW FROM THE NORTH-EAST, ST. JOHN'S CHURCH, UPPER EDMONTON.  
C. H. B. QUENNEL, ARCHITECT.





THE NORTH TRANSEPT AND ORGAN CHAMBER.

ST. JOHN'S CHURCH, UPPER EDMONTON. C. H. B. QUENNELL, ARCHITECT.





GENERAL VIEW OF INTERIOR, LOOKING EAST.

ST. JOHN'S CHURCH, UPPER EDMONTON. C. H. B. QUENNELL, ARCHITECT.





The High Altar.



Choir Stalls.

ST. JOHN'S CHURCH, UPPER EDMONTON. C. H. B. QUENNEL, ARCHITECT.





The Chancel Screen.



The Morning Chapel.

ST. JOHN'S CHURCH, UPPER EDMONTON. C. H. B. QUENNELL, ARCHITECT.



# The Alliance Assurance Building, St. James's, London.

R. Norman Shaw, R.A., and Ernest Newton, Architects.



VIEW FROM PALL MALL.

*Photo : E. Deckree.*





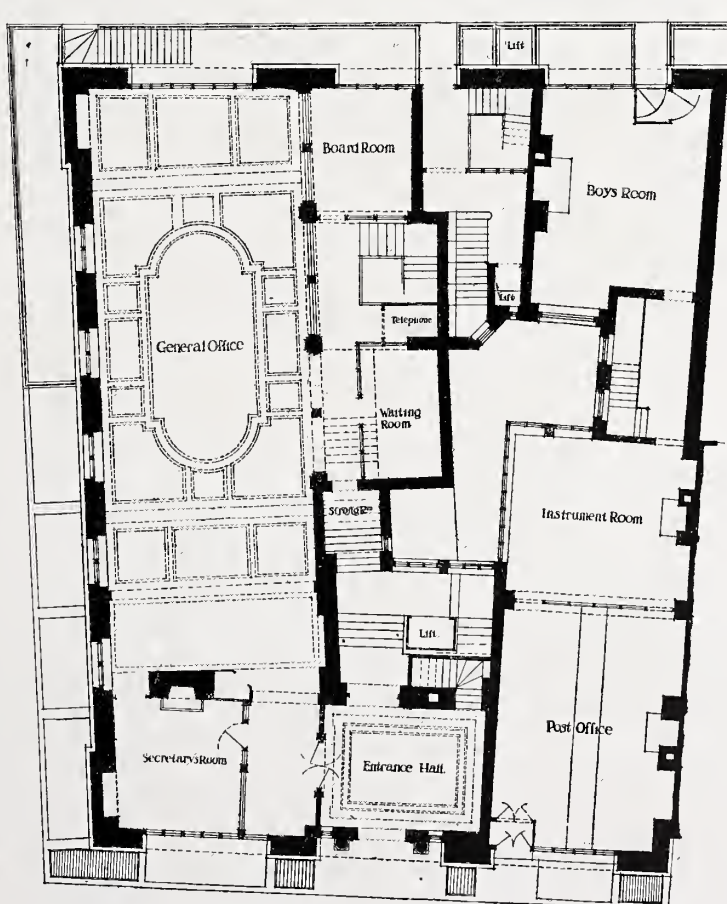
*Photo: E. Deekree*

THE ENTRANCE HALL.



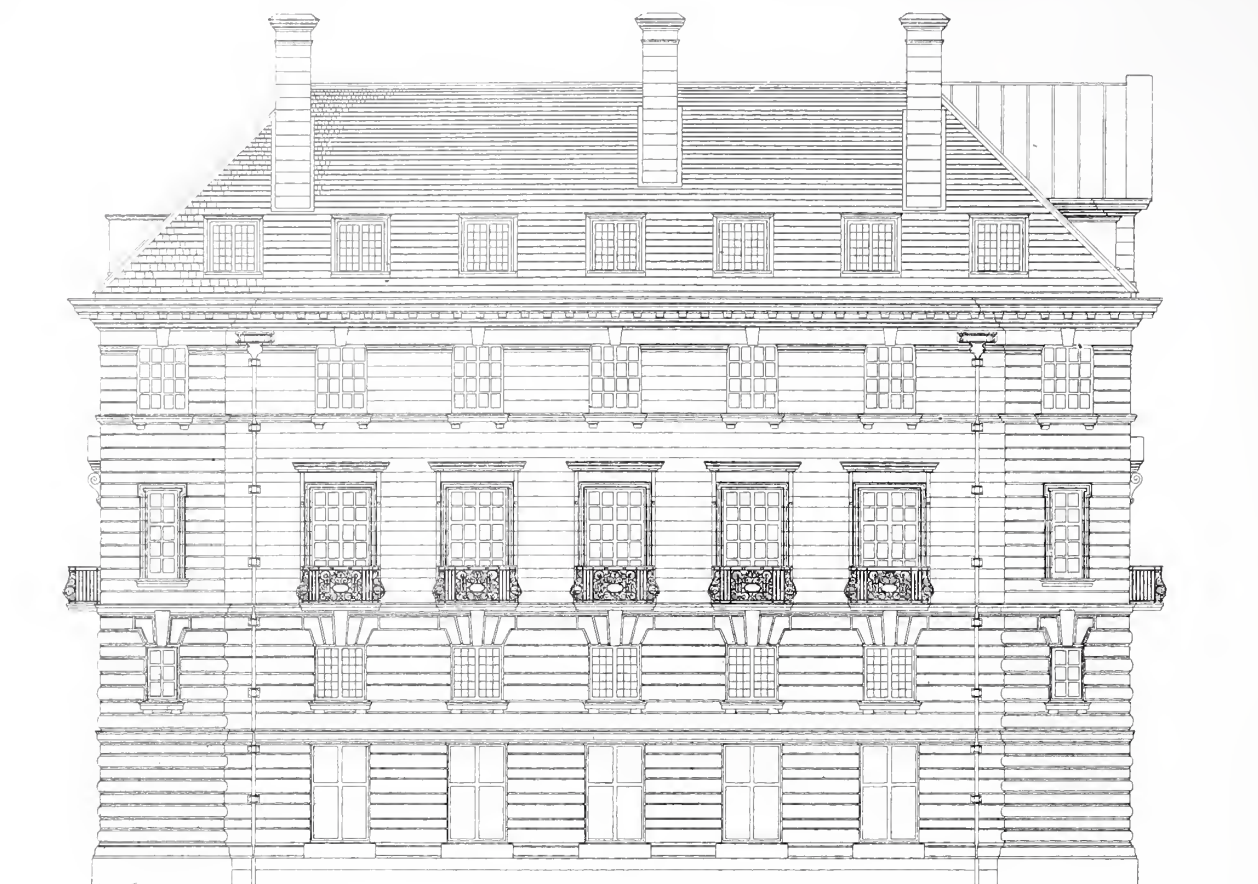
**L** HIS building has been erected at the south end of St. James's Street, facing up Pall Mall, and having frontages to St. James's Street and Cleveland Row, being also opposite to St. James's Palace. It has the ground floor, basement, and sub-basement arranged as business premises, the entresol, first, second, and third floors being designed as bachelors' flats, with servants' rooms, kitchen, &c., on the fourth floor, the residential quarters being kept quite separate from the business portion. The building is arranged round a central light court.

The ground floor is divided between the Assurance Company's Offices and the Post Office premises, with entrances back and front (including staircases and lifts) to the upper floors. In the Post Office on the north side the accommodation comprises the general office, having separate entrance from St. James's Street, with instrument



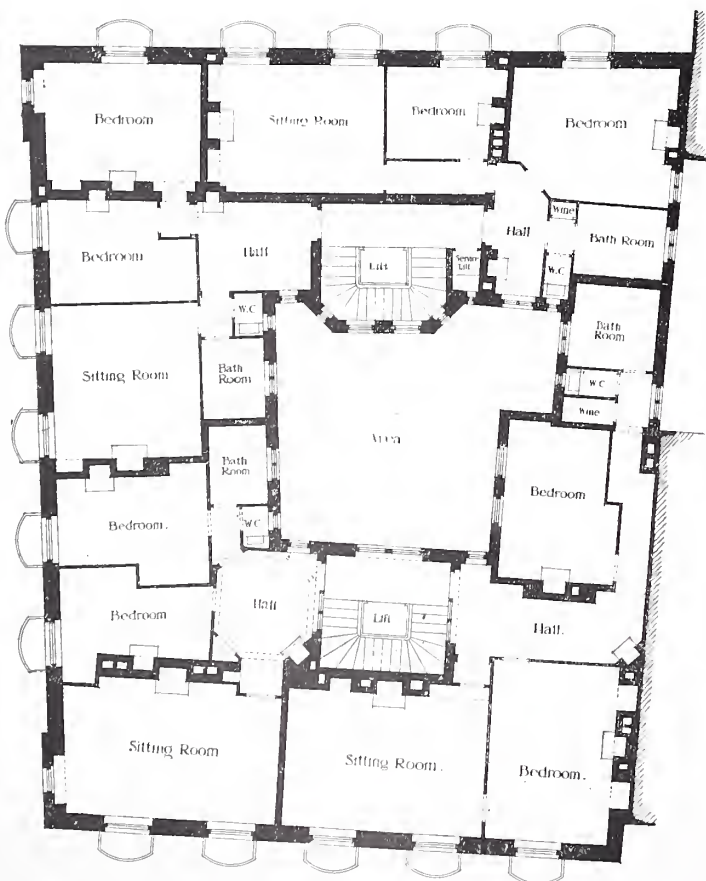
GROUND FLOOR PLAN.





Cleveland Row.

Feet 10 20 30

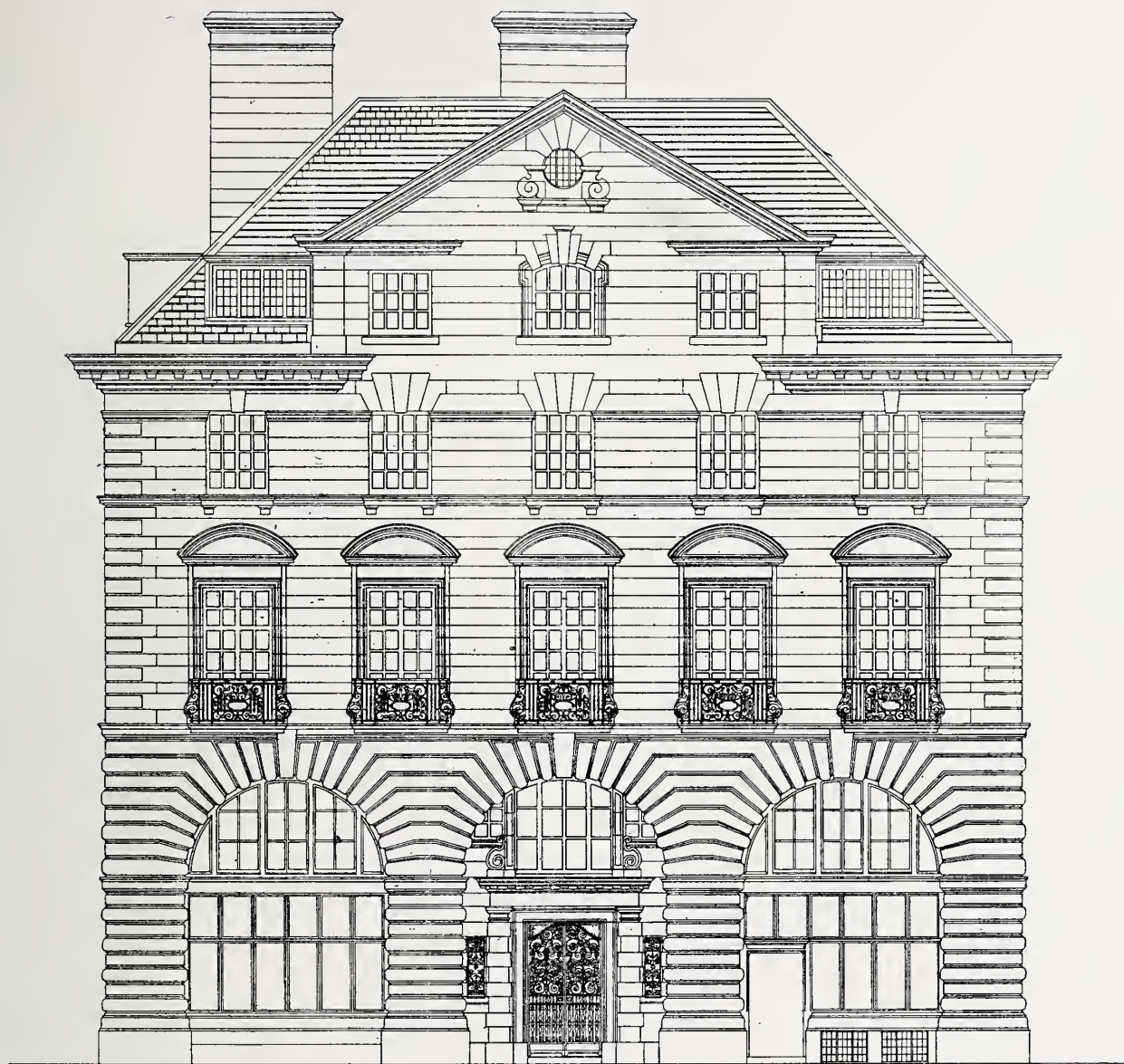


SECOND FLOOR PLAN.

room behind and a boys' room for the telegraph messengers which has a separate entrance from Russell Court at the back. In the basement below are kitchen, &c., for the postal employés.

The Assurance Company's Offices occupy the south side and are entered from the centre main doorway in St. James's Street, which also serves as one of the entrances to the residential flats above. The accommodation comprises a secretary's room, board-room, waiting-room, telephone box, strong-room, and the large general office, 66 ft. long by 24 ft. wide and 22 ft. high, extending to the full height of the entresol floor. The walls of the last-named are panelled in Italian walnut to a height of 13 ft., being lined above with Istrian marble relieved with bands of Siberian cipollino. The room has an enriched plaster ceiling. In the basement is a large office for clerks, lavatories, &c.

In a sub-basement are coal and storage vaults, the heating apparatus and the electric lift machinery, the lifts being supplied by the Otis Elevator Company. One of these has a rise of some 60 ft. and a capacity of half a ton at 200 ft. per minute, being operated from the car by means of a two-speed switch; the other on the Russell Court side has a rise of 36 ft., only

*St James's Street.*

Feet 10 20 30

serving four floors, and is operated by a fully automatic push button device.

The entrance hall is paved with Portland stone and marble, marble also being used to line the walls, and the gates are of wrought iron, and with the railings and balconies on the second floor were supplied by Thos. Elsley, Ltd.

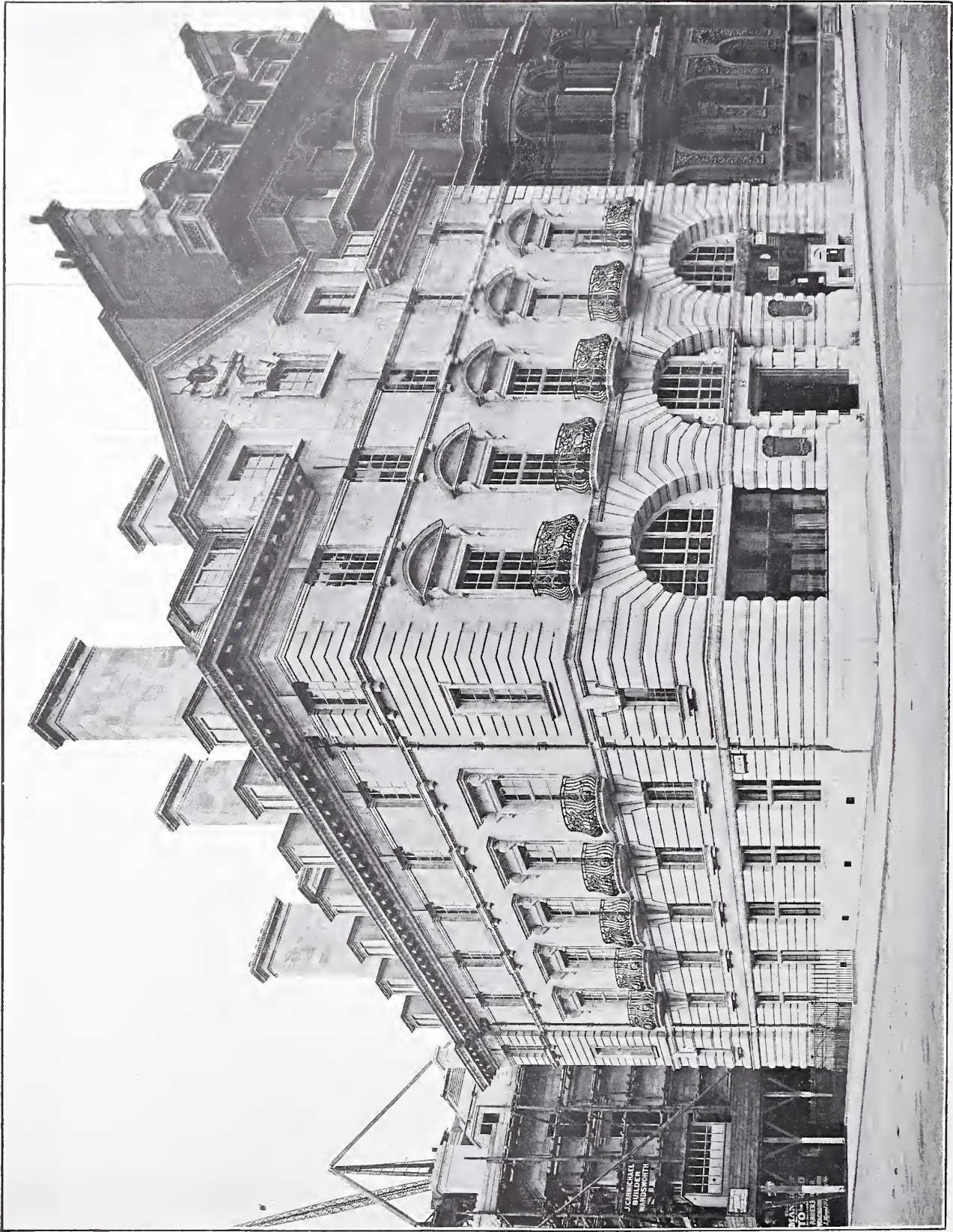
The second-floor plan shows the arrangement of the flats, there being four, each with a sitting-room, two bedrooms, hall and bathroom, &c., two being reached from the front entrance, and two by the rear staircase.

The building is faced entirely with Portland stone; the floors are of steel and concrete, and Aston's fireproof partitions of asbestos composition have been erected on the upper floors. The roofs are covered with Westmorland slates.

The general contractors were Trollope & Sons

and Colls & Sons, Ltd., who also executed the marble work, the enriched plaster, and the special woodwork. The major part of the fitting work, including the casements and fittings, plumbing and sanitary work and fittings, electric wiring, heating, electric bells and telephones, was carried out by Wenham & Waters. The electric light fixtures throughout were supplied by Shirley & Co. The lamps carried by the bronze standards on the various desks are controlled individually by means of a "flute key" action suggested by Mr. Norman Shaw, and for single lights globe fittings are used generally. These are of a type devised by Mr. Newton several years ago and have been found efficient as a dust-proof fitting. Messrs. Shirley & Co. also executed the two bronze name tablets on either side of the main entrance facing Pall Mall.





*Photo: E. Dockree.*

VIEW FROM MARLBOROUGH GATE.





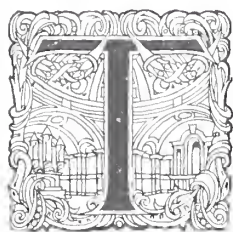
Photo : E. Dockree.

INTERIOR OF THE GENERAL OFFICE.



# The Blue Coat Hospital, Liverpool.

Briggs and Wolstenholme, F. B. Hobbs, and Arnold Thornely,  
Architects.



THE Blue Coat Hospital is the oldest charity in Liverpool, and was formerly housed in School Lane, Liverpool. The new buildings are situated in Church Road, Wavertree, on the outskirts of the city. The site, which is some eight acres in extent, is of red sandstone rock, with a fall of 17 ft. from east to west. On the west side it overlooks the Wavertree Playground, a large open space of over 100 acres.

The accommodation is for 250 boys and 150 girls; the former are educated up to fourteen years of age, and the latter up to sixteen years. The buildings comprise, beside the living quarters, a gymnasium, swimming-bath, and sanatorium. The clock tower over the main entrance has not yet been built. The chapel, costing £10,000, was a special gift to the trustees by Mr. F. Fenwick Harrison, of King's Walden Bury, Hitchin.



CHERUB HEAD KEYSTONES.

The arrangement of the buildings indicated on the plans shows the main entrance under the projected clock tower, facing east to Church Road, flanked by offices on either hand, with the sanatorium, gymnasium, and swimming-bath on the extreme right, and the chapel on the extreme left. Behind this front block the fall in the level of the site permits of a sub-ground floor below the entrance level. This comprises the kitchen and offices, recreation-rooms, class-rooms, dining-hall, laundry, joiner's shop, masters' and mistresses' rooms, &c., arranged round two large quadrangles. Above these, on the entrance level, is the large central hall, this being placed over the dining-

hall, and the matron's rooms, dormitories, and servants' bedrooms take up the remaining accommodation on this and the first floor.

The foundation stone was laid on August 5, 1903, by the Earl of Derby, and the building was opened on June 12, 1906, by the Bishop of Liverpool and Col. H. Holinshead Blundell, C.B. The exterior facings are of 9 in. by 2½ in. red wire-cuts supplied by J. C. Edwards, Ruabon, with dressings of Grinshill stone. The stone carving was executed by E. O. Griffith, of Liverpool, the main features being the cherub-head keystones to the windows, about fifty of these heads, all varied, being introduced over the buildings. The capitals in the chapel also contain cherub heads and symbolical emblems, and over the main entrance the Liverpool coat of arms, an idealistic rather than a heraldic treatment being aimed at. For the interior of the chapel Monks Park Bath Stone has been used.

The wood-carving in the chapel was carried out by Earp, Hobbs & Miller, of Manchester, and Wilson & Thompson, of Liverpool.

In conjunction with the architects, George Wragge, Ltd., have designed and carried out the whole of the electric light fittings, those in the chapel having cupids introduced, were specially modelled by Mr. Miller (of Earp, Hobbs & Miller), the whole being in bronze and toned to a rich brownish green colour. They also cast the large bronze memorial tablet in the chapel to the memory of the wife of the donor of the building, and also the tablet commemorating the laying of the foundation stone of the main buildings, both designed by the architects. They also provided and fixed the



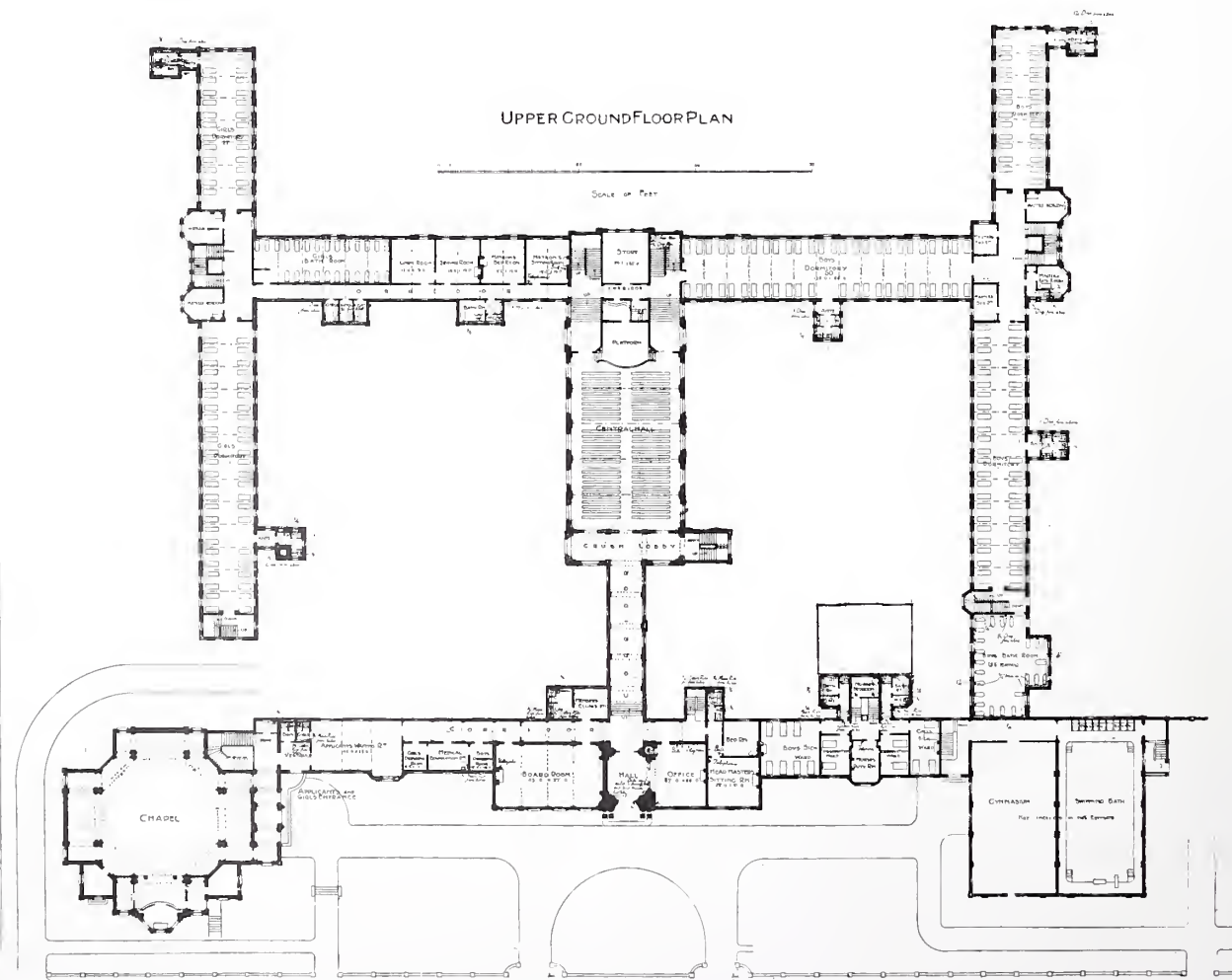
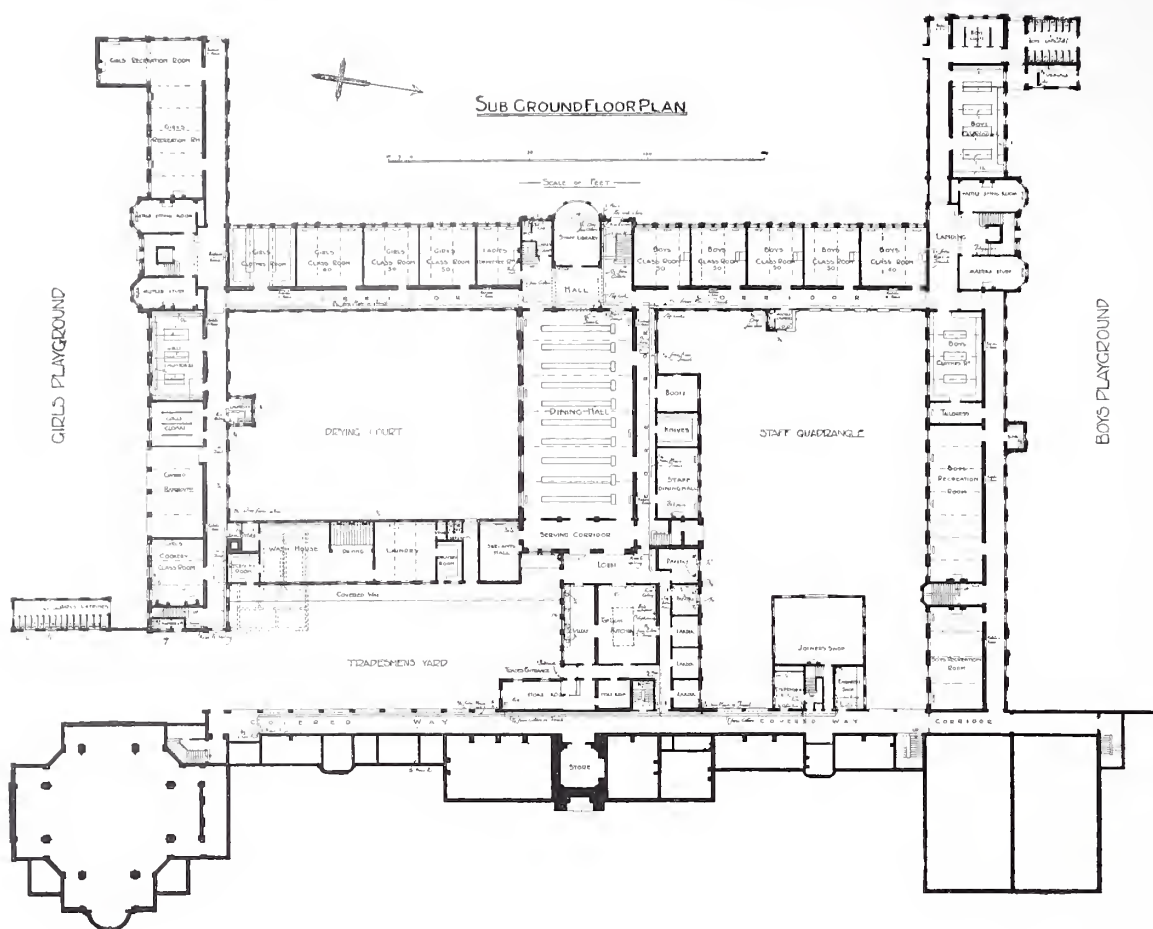
BRONZE MEMORIAL TABLET IN CHAPEL.



*Photo: Bedford Lemere & Co.*

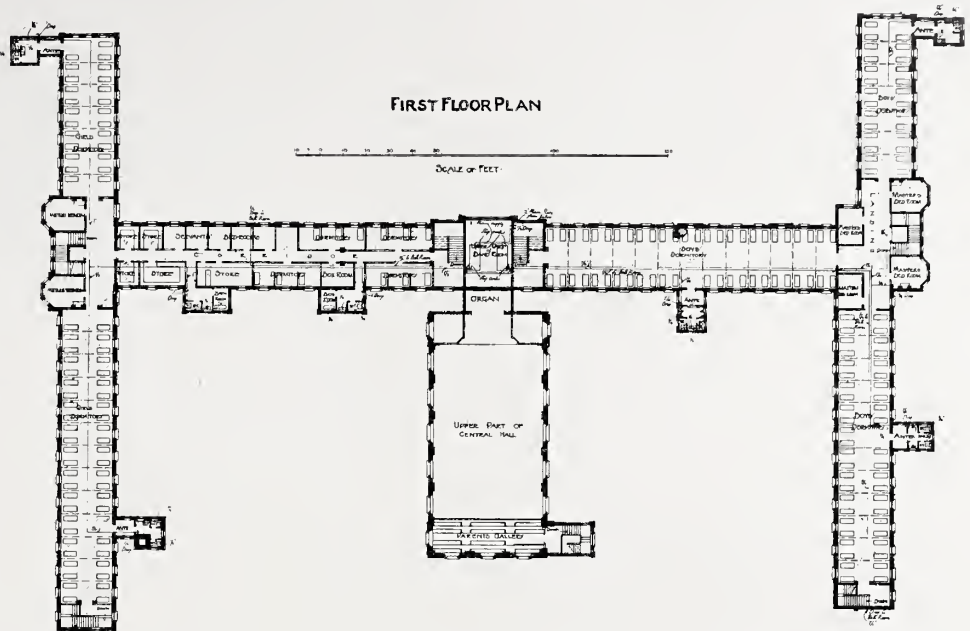
VIEW FROM THE SOUTH IN THE GIRLS' PLAYGROUND.





metal frames and glass for the chapel windows, and the large cross terminal in hammered iron to the apex of the chapel.

The corridors, halls, staircases, and central hall are of fireproof construction, the steelwork being partly supplied by Pearson & Knowles. The class-rooms, recreation-rooms, dining-hall, board-room, and other important rooms have oak block floors, and the dormitories have oak boarded floors. The school corridors have a dado of brown glazed brick, and the kitchen, scullery, and larders are lined with white glazed bricks, the glazed bricks being supplied by the Aston Hall Coal and Brick Company. The central hall and the corridor approaching same have panelled dados of American white-wood left its natural colour. The dining-hall has panelling of American white-wood stained green and flat varnished, and the woodwork generally throughout the building is of the same character, and treated in the same manner.



The plaster work has been executed by John Tanner & Son, Liverpool.

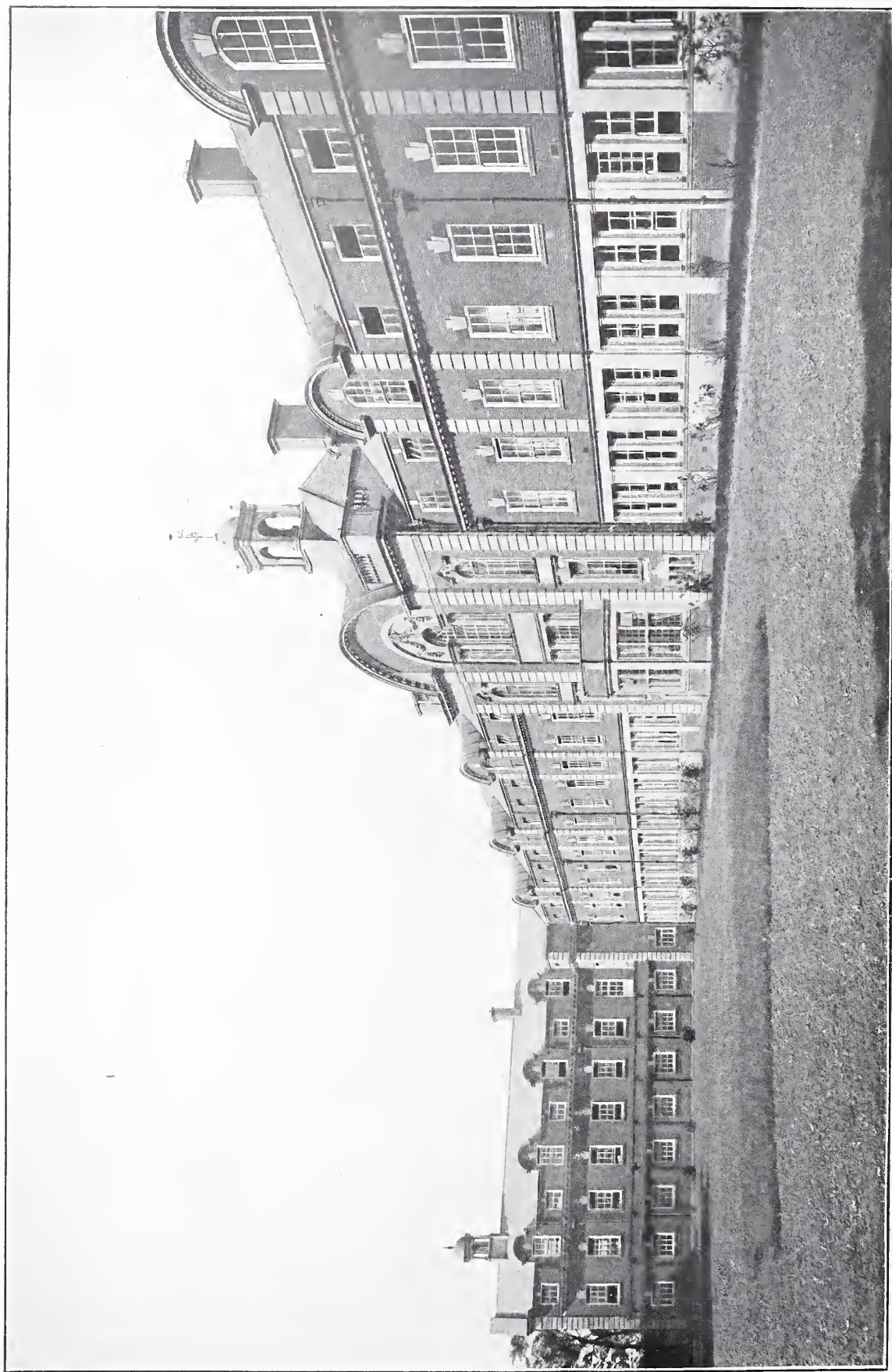
The casements and fittings are the work of Jas. Gibbons, of Wolverhampton; the stoves, grates, &c., being supplied by the Well Fire Co., Liverpool, and the sanitary fittings by Musgrave & Co. and Doulton & Co.; Lockerbie & Wilkinson, Birmingham, supplied the special rain-water heads, and the flats are covered with Val de Travers asphalt.



EXTERIOR OF THE CHAPEL.

*Photo: Bedford Lemere & Co.*





THE WEST FRONT.

Photo : Bedford Lemere &amp; Co.





*Photo: Bedford Lemere & Co.*

DETAIL OF CENTRE BAY, ENTRANCE FRONT.



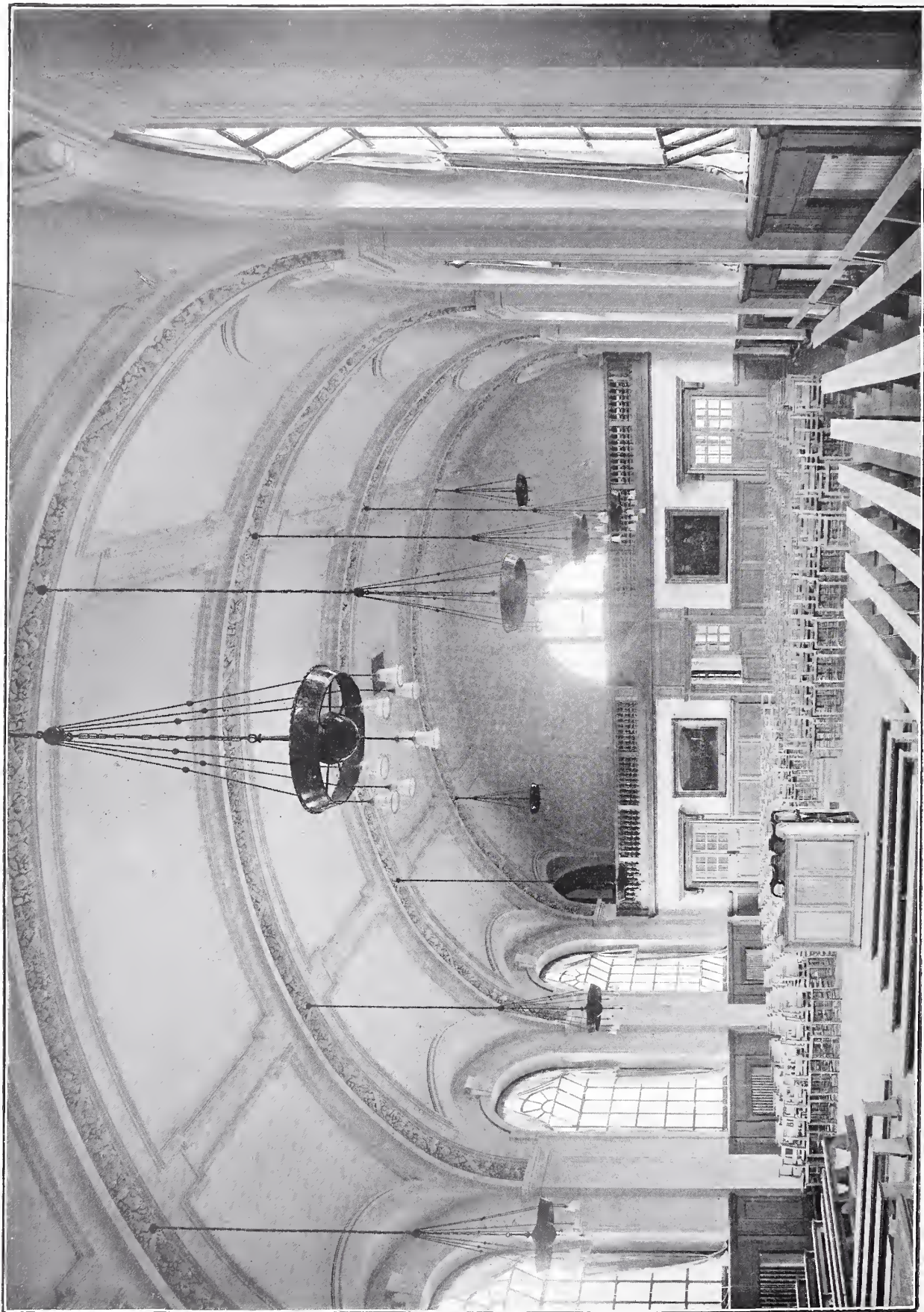


Photo: Bedford Lemere & Co.

THE CENTRAL HALL.





*Photo : Balford Lamere & Co.*

INTERIOR OF CHAPEL.



THE BOARD ROOM.





THE MASTERS' HOUSE ON THE NORTH SIDE.

*Photo: Bedford Lemere & Co.*

The massive wrought-iron exterior railings were made by Thos. Brawn & Co., of Birmingham; Worral & Co., of Liverpool, supplied other gates, railings, handrails.

The heating and ventilating, boilers, etc., were executed by Dargue, Griffiths & Co., Liverpool; the electric wiring and bells were carried out by the Alliance Electrical Co. The new organ in the chapel was built by J. W. Walker & Sons, of Francis Street,

London, W.; Archibald Smith & Stevens, London, supplied the lifts, consisting of three hand-lifts, one for taking up dinners and serving two floors, and the other for taking up goods and serving three floors.

The new laundry machinery was supplied by Thomas Bradford & Co., of Salford, who also removed and refixed the old.

The general contractors were Morrison & Sons, of Wavertree, Liverpool.



# The County Hall, Northallerton.

Walter H. Brierley, Architect.



**T**HIS building was opened early in 1906. The entrance gates, about a hundred yards from the Northallerton railway station, open upon an extensive piece of ground lying between the front of the building and the road, so that there is ample space for a view of the front elevation in proper perspective. It is simply treated in the Renaissance style, the facings of the best Red sand stocks, supplied by Gibbs Brothers, of Loughborough, being relieved by a liberal proportion of white stone dressings. The roof is covered with Elterwater Light Sea Green slates from the Buttermere Slate Co., Ltd., of Keswick. The slates were in small sizes—about 18 in. at eaves diminishing to 12 in. at the ridge. The iron screen gates bear the county arms in the form of shields, beyond which the swing doors lead from the outer vestibule to the arched entrance hall, which is divided into bays by polished Hopton Wood Stone columns. The pillars have black marble caps and bases, the same materials being used in the grand staircase which faces the main entrance, and the balustrade is of fossil Frosterley, a kind of marble in which the fossil formations are very clearly marked. Across the top of the main staircase runs a corridor, which, like the rest of the corridors, has a floor of black and white marble, the former Belgian and the latter Sicilian. It is laid in effective geometric form, and has a vaulted ceiling. All marble work was carried out by John Lowes & Sons, of Durham.

The council chamber is a spacious apartment 45 ft. square, and lies at the rear of the building, the ante-room forming the connecting link between the two. Here, of course, the most elaborate part of the work is to be seen. To a height of 25 ft. from the floor, which is laid with wooden blocks, rises the domed ceiling of fibrous plaster, from which shafts of light are thrown into the chamber through four lunettes. On each side is a large semicircular window at a considerable height from the floor, and the lighting is adequate without being too glaring. These windows and those of principal staircases were fitted with leaded glazing by T. G. Hodgson, of York. The interior has pilasters and columns of the Corinthian order, and the wall space between them is boldly treated with raised panels of fibrous plaster. A Cuban mahogany panelled dado runs round three sides,

and behind the dais on which is the chairman's seat the panelling is carried to a height of 8 ft. and enriched with carving. This and all other carving was done by Farmer & Brindley, of London. The members' seats facing the chairman are in three rows, and of mahogany, upholstered in green morocco leather and provided with desks, and the press and public are accommodated in a small gallery, practically on the floor of the chamber, facing the chairman and behind the rearmost bench. The officials' table is in the centre, and the clerk, of course, sits immediately below the chair. The flooring here and in the offices was carried out by Roger L. Lowe, Ltd., of Farnworth, near Bolton, the offices in pitchpine blocks, and the Council Chamber with Austrian Crown wainscot oak blocks, 9 in. by 3 in. by 1½ in., solid tongued and grooved, and afterwards cleaned off and wax polished. The heating and ventilation are on the "Plenum" mechanical system, the air being forced in by a fan driven by an electric motor, making it possible to change the air in the room at least six times in an hour. Throughout the building, indeed, the Nuvacuumette system has been installed for heating, and the boiler-house, outside the



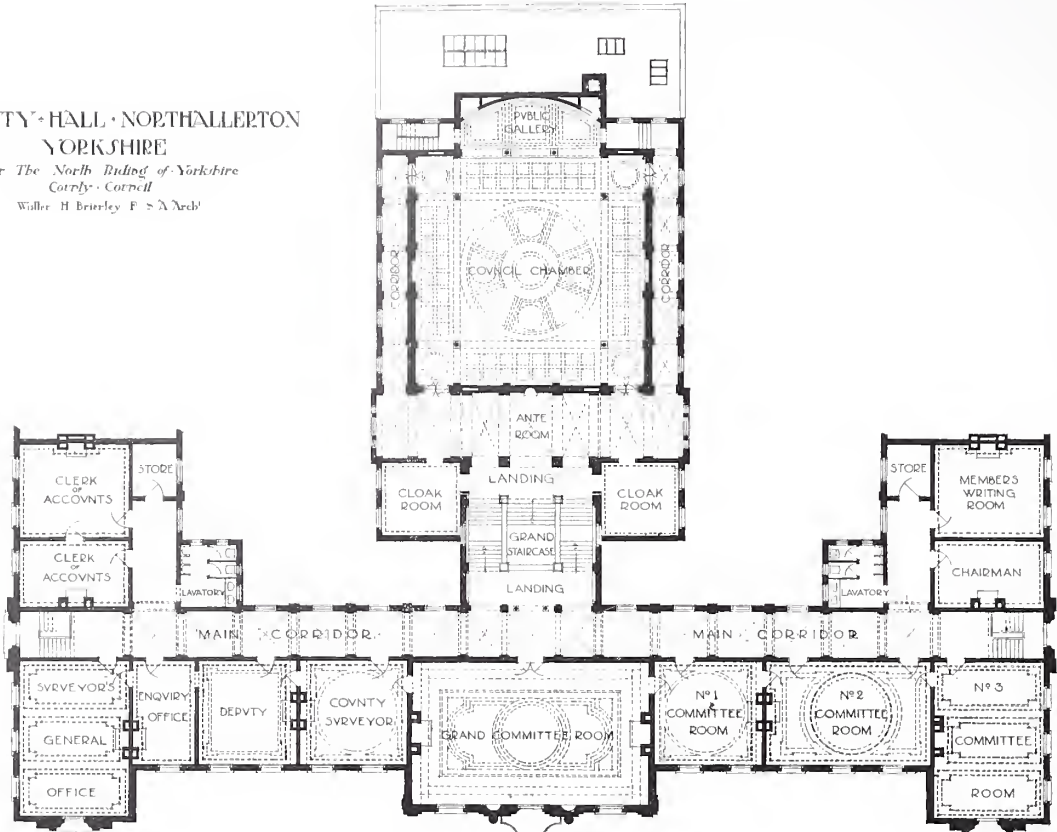
Photo : T. Lewis.

ON THE GRAND STAIRCASE.



COVNTY · HALL · NORTHALLEPTON  
YORKSHIRE

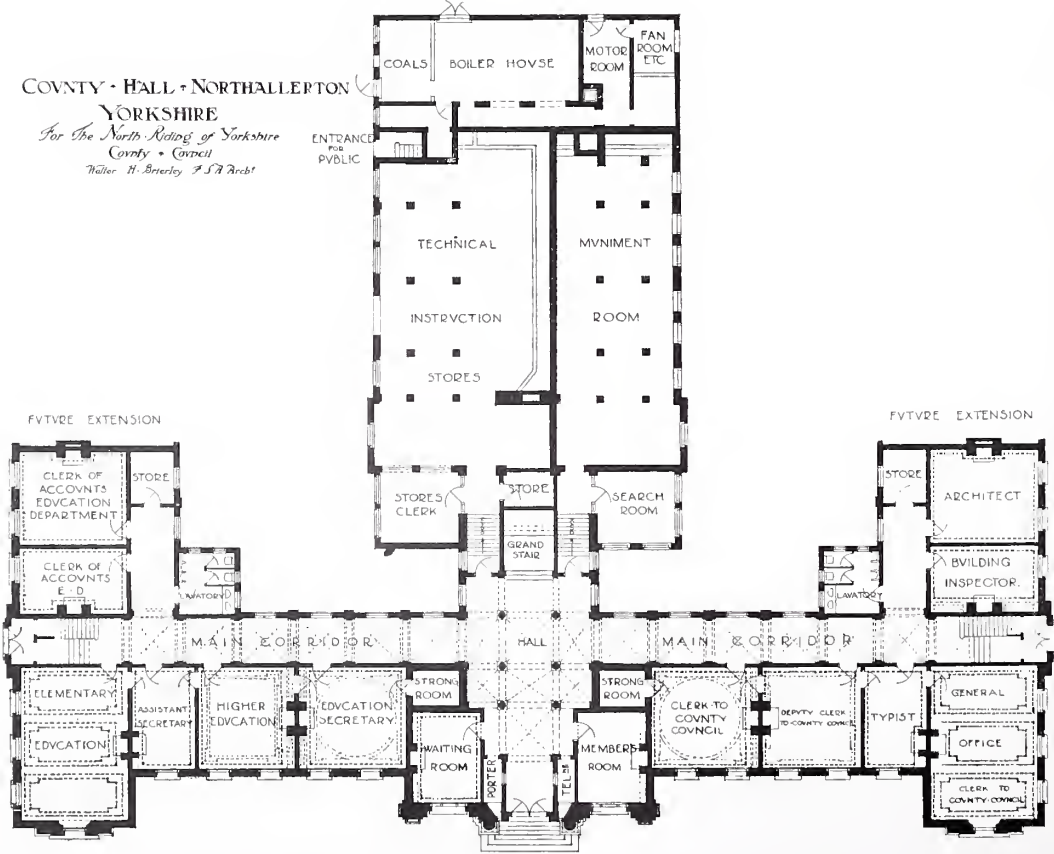
For The North Riding of Yorkshire  
County · Council  
Walter H. Brerley F.R.Arch.



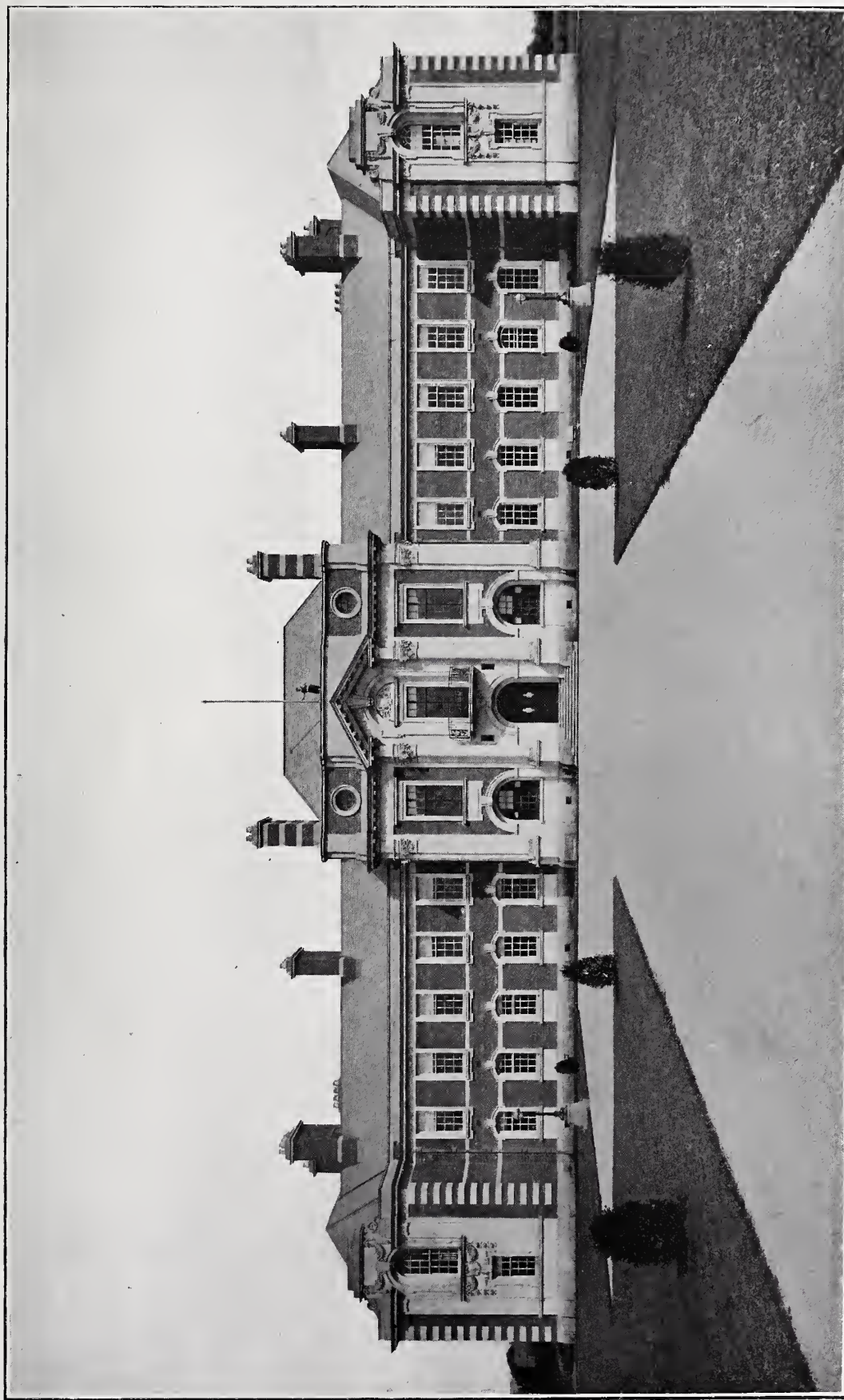
FIRST FLOOR PLAN

COVNTY · HALL · NORTHALLEPTON  
YORKSHIRE

For The North Riding of Yorkshire  
County · Council  
Walter H. Brerley F.R.Arch.



GROUND FLOOR PLAN



*Photo: T. Lewis.*

THE COUNTY HALL, NORTHALLERTON. MAIN FRONT.





COUNCIL CHAMBER: EXTERIOR VIEW.



ANTE-ROOM, FIRST FLOOR.

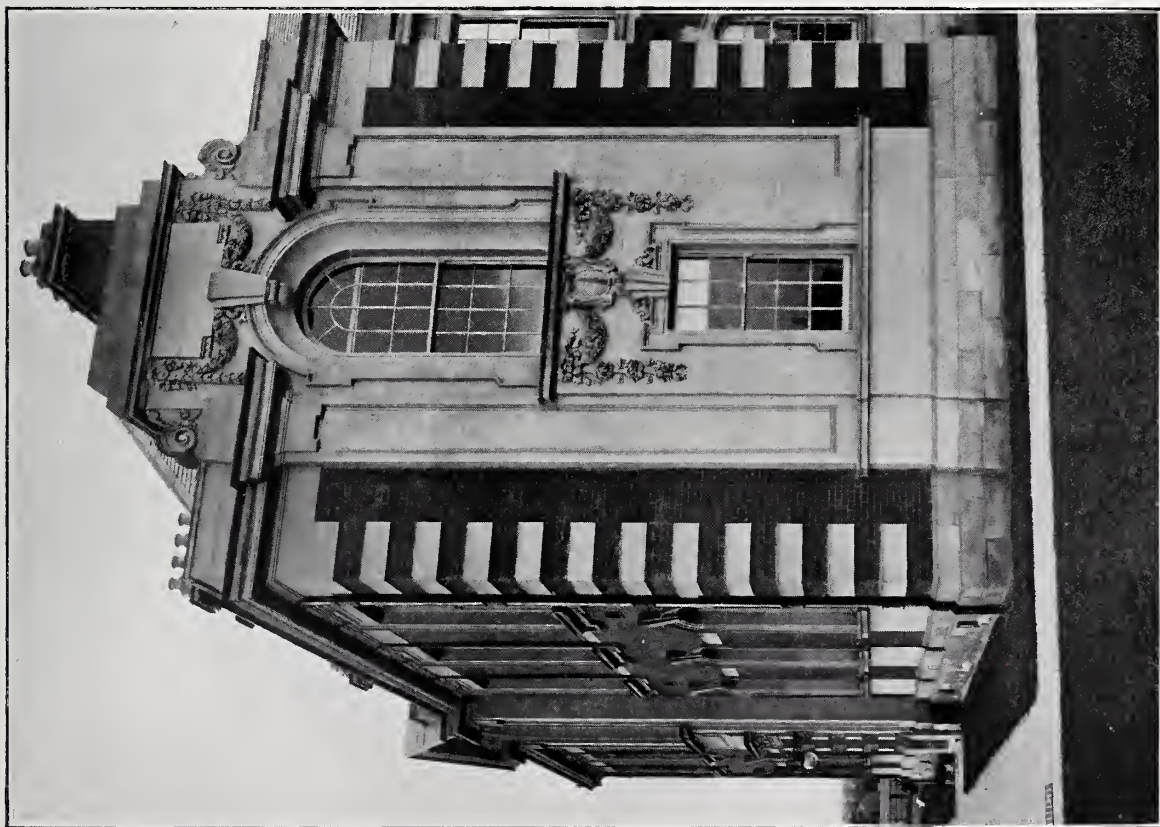
*Photos : T. Lew's.*





*Photos: T. Lewis.*

DETAIL, SIDE FRONT.



DETAIL OF BAY, MAIN FRONT.



*Photo : T. Lewis.*



Photo : T. Lewis.

GRAND STAIRCASE.







MAIN ENTRANCE DOOR.

Photo: T. Lewis.

main building and on the ground level, is large enough to allow of the doubling of the installation if additions are made in the future.

Next to the council chamber the most important of the bigger apartments is the grand-committee room. This is approached from the ante-room by way of the second flight of the chief staircase. Although not quite so elaborate in construction as the council chamber itself, it is of fine proportions, the dimensions being 46 ft. by 28 ft. Fluted Corinthian columns carry the enriched cornice, and the introduction of a large cove, pierced by lunettes and terminating in a decorated ceiling, adds to the loftiness of the room. This has Hopton Wood stone fireplaces, with bright steel grates and "dogs." Like the other committee rooms, the furnishings are of mahogany and morocco leather. Three other committee rooms *en suite*, the chairman's room, and members' smoking rooms complete the accommodation on the south half of the first floor, the other part being reserved for the county surveyor and clerk of accounts. The Hopton Wood stone was supplied by the Hopton Wood Stone Firms, Ltd. (A. Guttridge & Co., London agents).

All the offices are furnished in harmony with the general plan of the work, and mahogany doors and mahogany lockers and cupboards are fitted in room after room, the architect having specially designed the furnishing so that no jarring note should spoil

the general concord. The front railing and entrance gates and pillars were executed by Elgood Brothers, of Leicester, from sketches by the architect, as also was the door furniture, &c., much of the latter, with umbrella stands and cupboard and drawer fittings, being in bronze. Electric light from the local mains is provided in all parts of the new hall, the council chamber, for instance, having four electroliers with nine good lights apiece, with others standing out from the walls. The building contractors were J. Howe & Co., of West Hartlepool, who also carried out part of the woodwork. The whole of the special interior fittings, panelling, and furnishings were carried out by Goodall, Lamb, and Heighway, Ltd., of Manchester; the electric light fittings, designed by the architect, were manufactured by Singer & Sons of Frome; and the cream linen blinds and fittings were supplied by Kirby & Nicholson, Ltd., of York.

The building has been fitted by R. C. Cutting & Co., of London, with a 1 in. by  $\frac{1}{8}$  in. solid copper lightning conductor, which runs up the boiler chimney stacks: Longden & Co., London, supplied stoves and grates; Doulton & Co., London, supplied the sanitary fittings and carried out the sanitary work; G. P. Bankart, Bromsgrove, supplied the special lead rain-water fittings, and the plaster work was executed by A & S. Wheater, the modelling being by Gilbert Seale, of London.



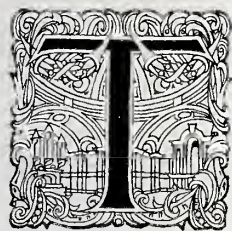
Photo: T. Lewis.

ENTRANCE HALL AND GRAND STAIRCASE.

# Notes.

## *Public Officials and Architecture—The Site for the County Hall—Lead Ventilating Quarries—Ruskin's Position To-day—A Lead Balustrade.*

[The Editor does not necessarily identify himself with opinions expressed in these contributions.]

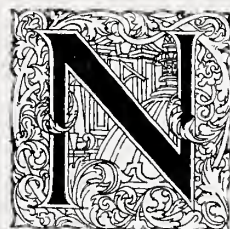


THE Royal Institute is to be congratulated. It is hardly conceivable that an ordinary body of men, endowed with the usual complement of elemental passions, could have steered through a debate of such noisy possibilities as that on "Public Officials and Architecture" without letting the cat out of the bag. Surely never has such a merry farce been played with the unwelcome feline so securely "suppressed" (in the Lewis Carrollian sense) as in this fine frenzy of indignation and soft sawder that the Institute designates a discussion. It is true that one public official, in defence of his clan, was more than inclined to call spades spades, or even qualified shovels; but at the first rise of temperature the windows were raised, the calm atmosphere of compromise floated in and filled the chamber, and "the discussion" ended in as reasonable a reversal of the original proposition as could have been devised. After all, what are the facts? There is an increasing tendency among the various municipal and public bodies to appoint architects as permanent salaried officials. It is contended this course makes for economy, but its immediate effect is to reduce the amount of work (and that of the most profitable kind) available for the outside practising architect. That individual is very naturally opposed to a course that is likely, especially in the provinces, to seriously diminish his earnings. But personal advantage is not a handy or pleasing weapon to advance in public discussion; wherefore the sacred lamp of Architecture (poor lady!) is dragged into the controversy as in danger of being extinguished if the wicked courses of the municipalities are not immediately stopped. How they are to be stopped by fulminations from No. 9 Conduit Street passes the wit of man. A previous resolution on this subject, circulated by the Institute among the various municipalities, was received in most instances with laughter and contumely, and the cause of architecture is not advanced by the public ridicule of our chief body of architects, however ignorant and unthinking that derision may be.

It is undeniable that a great deal of official architecture is atrociously bad; much of it is below the standard of suburban villadom, but the same thing might be truthfully said regarding the work generally of members of the Royal Insti-

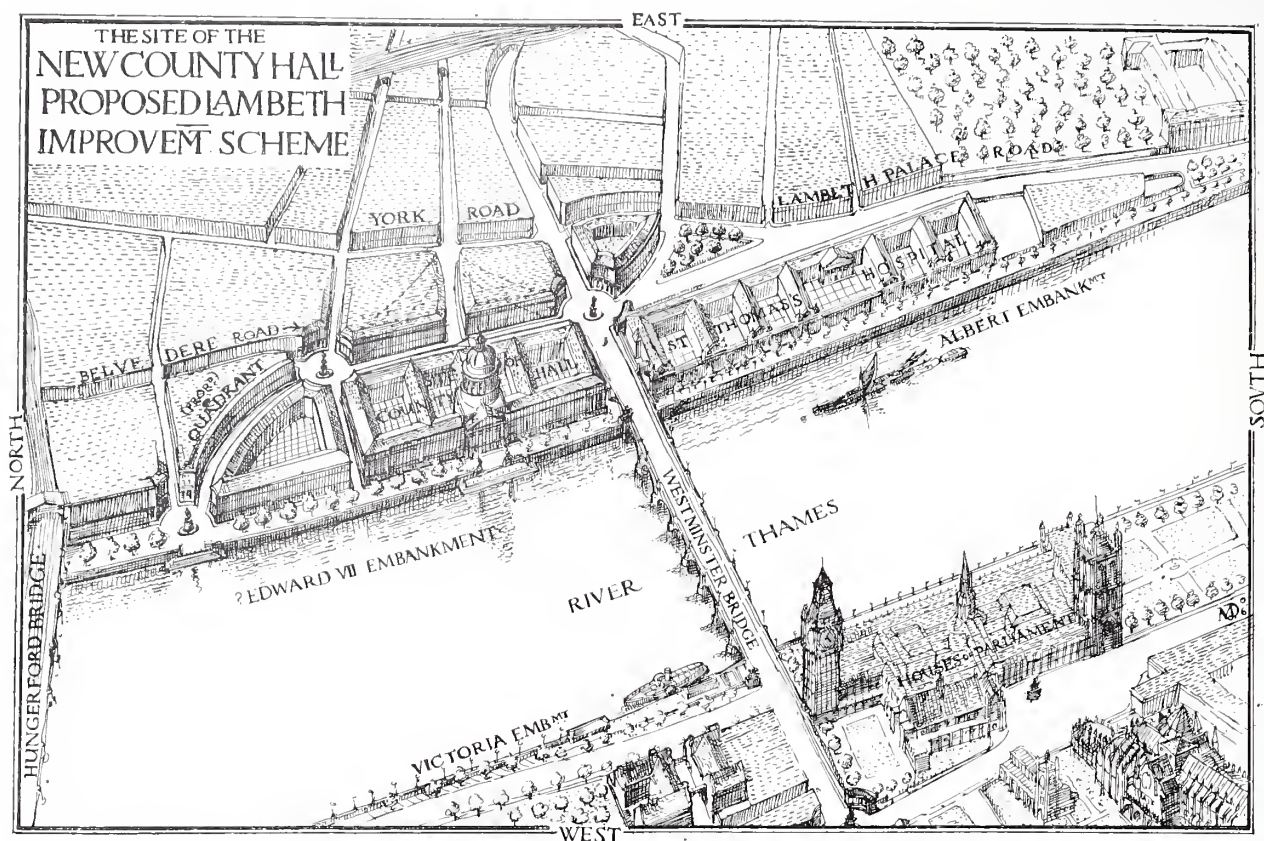
tute. Still, a fair amount of official architecture is distinctly good; it is futile to deny that the Architects' Department of the London County Council under Mr. Riley has produced many buildings which architecture and London can only regard as acquisitions. Furthermore, many of these official architects are members of the Institute itself, and an official cursing of some members by others seems a futile proceeding, apart from questions of good taste. The art of architecture is in as great a danger of degradation by its votaries as by outside surveyors and engineers. Bad art still predominates, and until the general standard of education and refinement in the Institute ranks is beyond reproach, and till all its members are artists as much as constructional experts, there will always be opportunities for the retort discourteous on the subject of the pot and the kettle, and the mote and the beam. Fortunately the Institute has among its members a considerable number pledged to a policy of advanced education, though all the education in the world will not make a man an artist. Genius will always proclaim itself, and the rest—well, they must be dragooned into tolerable mediocrity after the Beaux-Arts fashion. The Institute can do much more for its members in this matter by suggestion and persuasion than by proclamations *au grand sérieux*, which meet with the derision of the butcher, baker, and candlestick maker on the borough councils. These have already shown that they are not to be coerced; but they might be cajoled. *Bis peccare in bello non licet.*

\* \* \* \* \*



NOW that the arrangements for the competition for the new County Hall must be nearly complete, I venture to draw attention to the scheme shown in the accompanying sketches which illustrate the possibilities of development of this future civic centre. Doubtless, at the eleventh hour, it is presumably impossible to consider a complete improvement scheme for the Surrey side of the river with the new building as a focus to work from. It is a matter for regret that our public buildings have been, up to the present, considered irrespectively of their surroundings and have not been considered as an integral part of



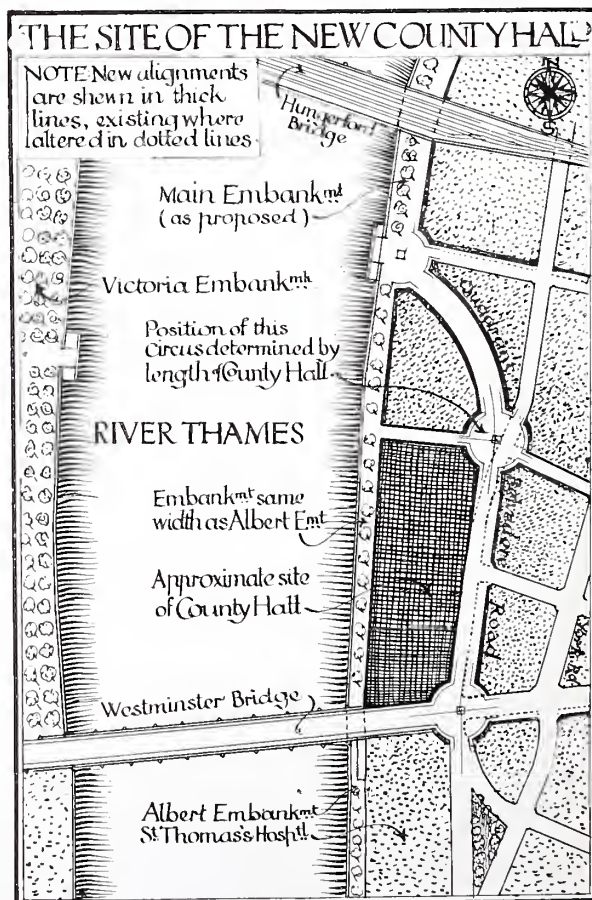


a complete architectural arrangement; one example is the bungle of magnificent buildings at South Kensington. Examples of what has been done in the right way are too well known on the Continent, and even in our own colonies.

The scheme shown is principally designed with a view to the possibilities of the new building being connected up to a future scheme of improvement. It particularly shows how the thoroughfares in the immediate vicinity could be dealt with at a minimum of cost, while giving, at the same time, a maximum of effectiveness and dignity not only to the new building but also to the Lambeth side of the Westminster Bridge. Another "motif" is the continuity of the embankment; this, which is inevitable in the near future, is accomplished by firstly widening and straightening Belvedere Road, making its new axis intersect that of the bridge continued and the Lambeth Palace Road, and by secondly connecting it with the new embankment by a quadrant (the only additional street required). This gives a fairly symmetrical arrangement of approaches with that now existing on the hospital side of the bridge. Vehicular traffic can pass round the new buildings and the hospital back again on to the embankment. From the river aspect, the elevation of the new buildings to the quadrant would be equal to the length of the hospital, with the bridge as axis.

Further, I would suggest that two circuses and two half circuses (one at the Westminster end of the bridge approach) be formed at the

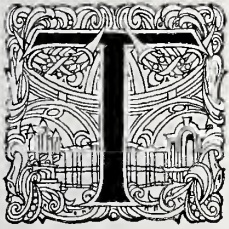
crossings of the new streets, as shown on the sketches. To facilitate the circulation and give dignity to the quarter, they could have loggias on the re-entrant angles, to serve as waiting places for the trams, and perhaps a group





of statuary in the centre. These typical circuses would mark the approaches to the most important bridge in London, and the length and importance of the County Hall. All the above architectural scheme should be included in the competition.

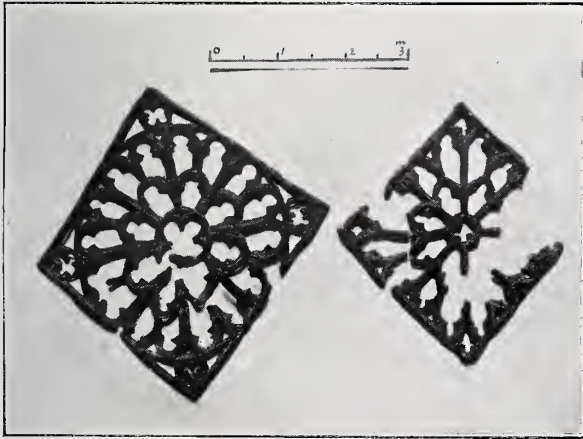
MATTHEW J. DAWSON.



HERE is so much ingenuity amongst the artists in leaded lights nowadays that one wonders why they have omitted one little opportunity of delightful decorative work. The old people were not so regardless of ventilation as the modern scientific folk would have us believe. The present writer was once told by a Secretary to the Admiralty that the fanlight gearing on his office window was as elaborate and heavy a

Probably very little, which is easily understood, but unfortunate. The present writer was once a devout Ruskinian, and abjured Wren and all his works as savouring of the Pit. Pure bigotry of course, and easy to laugh at twenty years later. It may be doubted, however, whether an ultimate wide appreciation of the best in all architecture is not in fact fostered by early extravagances based on Ruskin taken neat. Ruskin's teachings may be *démodés*, but his spirit remains and will remain.

It is somewhat of a shock to return to (say) "The Seven Lamps" after ten or twelve years' neglect. It is all so prodigiously didactic. One gets a little sensitive to preaching, and Ruskin always writes at the top of his voice. For all that it will be a pity if Ruskin goes out of fashion and is disregarded as a light on things architectural.



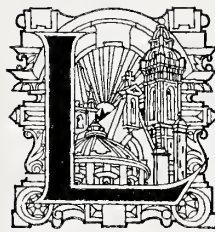
piece of machinery as the Navy needed to move a 110-ton gun.

There is one sort of ventilator which needs no machinery—the lead ventilating quarry, such as the examples we illustrate from the York Museum.

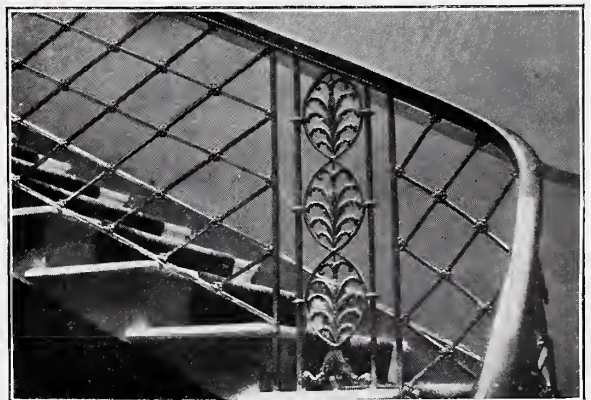
This type of thing is admirably suited to hall and passage windows, and the designing of the open work should be an entertaining exercise for facile pencils.



RUSKIN is having a great renaissance in these days. Between the great complete edition and the admirable cheap edition, the booksellers' shops are full of Ruskin. One wonders a little how much real influence he has on the architectural student of to-day.



LEAD is put to some odd uses architecturally, but surely not odder than as a material for a staircase balustrading. No. 20 Hanover Square, which is a sort of common lodging-house for learned societies (you can have your choice there of everything from Irish Folk Songs to advanced Obstetrics), and incidentally houses the architecturally great in the person of Mr. John Belcher, has such a lead balustrade, and the lead bars are of



amazing lightness and rigidity. Doubtless the lead is alloyed with tin or antimony. The design is of that refined and gracious sort which befits the occupant of the top floor.



# Books.

## REINFORCED CONCRETE.

*Reinforced Concrete.* By Charles F. Marsh, M.Inst.C.E., M.Am.Soc.C.E., Assoc. M.Inst.M.E., and William Dunn, F.R.I.B.A. With 618 Illustrations and diagrams. Third Edition, revised and enlarged. 1906. London: Archibald Constable & Co., Ltd., 16, James Street, Haymarket. 31s. 6d. net.

*Reinforced Concrete Construction. Part I. Methods of Calculation, by A. W. Buel, C.E.; Part II. Representative Structures; and Part III. Methods of Construction, by Charles S. Hill. In one Vol. Illustrated. Second Edition, revised and enlarged to 7 in. x 9½ in.* 1906. New York: Engineering News Publishing Co. London: Archibald Constable & Co., 16, James Street, Haymarket. 21s. net.

THE importance of this modern method of construction can be gauged from the fact that these two books lie before us, one in its third edition, the other in its second edition, and both revised and enlarged.

Messrs. Marsh and Dunn's work is undoubtedly the best English book that has yet been compiled on a subject that to most architects appears one of considerable complexity. Yet nothing is more sure than the fact that reinforced concrete is bound to obtain a large share of our future building—the frontispiece, a view of a new American mammoth hotel, is a sure prognostication of similar uses in this country. The book has a vastly different appearance, both in points of size and scope, from the first edition. The main idea of the arrangement of the book seems to have been derived from M. Paul Christophe's "Béton Armé et ses Applications," and this forms a very admirable arrangement. Commencing with a general review of the subject, the authors proceed to review the systems in vogue, the materials employed, the practical details of construction, and follow on with the theory of the subject, the fifth part being devoted to experimental research and data deduced therefrom, and the sixth part to calculations. This strikes us as being a much better scheme than that followed by most writers on this subject, who overwhelm the student with calculations before he has had an opportunity to get a reasonable grasp of the subject. The last part is occupied with descriptions and illustrations of some structures that have been erected in reinforced concrete.

The short history of the subject is somewhat scanty, and an examination of the patent records shows that reinforced concrete systems were extant twenty or thirty years before Monier commenced making his flower-pots. Still, this is perhaps of less moment than the exhaustive account given of the various systems, the practical details of the construction, and the tables of calculations.

It should be noted that Mr. William Dunn, who assisted Mr. Marsh in the preparation of the first issue, is now cited by him as co-author, though the bulk of the revision appears to have fallen on Mr. Marsh. The book will take rank as the standard British work.

The second work is entirely American, and its illustrations are confined to American buildings. In the original issue the calculations were written out by Mr. Buel, he being a prominent specialist in design, and Mr. Hill, then one of the editors of *The Engineering News* of New York (from which office the book is issued), collected the material for the second and third parts, most of it being gathered from the large amount of matter appearing in the columns of the journal named and from other technical and scientific journals. Since this first edition was published Mr. Hill has severed his connection with *The Engineering News*, and the revision of his contribution has been undertaken by Mr. Buel for the second issue. The book is very valuable not only for particulars of many reinforced-concrete structures in America, but for the clear and informing diagrams originally appearing in *The Engineering News*.

## HOUSES AND GARDENS.

*Houses and Gardens.* By M. H. Baillie Scott. 1906. London: George Newnes, Ltd., Southampton Street, Strand. 31s. 6d. net.

IT is always interesting to get at the ideas underlying any manifestation of art, and there will be many to welcome the appearance of this book for the sake of getting on more intimate terms with the author, whose work is well known, but whose opinions have not been generally accessible. Possibly they will be disappointed, for Mr. Scott has no new gospel; the points he makes have all been made before, but he renders them well and cultivates a gift for epigram in the doing. Moreover, he is less revolutionary than much of his work might lead us to expect. In fact "revolutionary" is hardly the fitting word, for on the very first page Mr. Scott pleads for "the serene and earnest beauty of the old house," and inveighs against the "scarlet fever of red brick," the bay window, and "the modern house of the average citizen" that "has reached a stage of degradation that might be a subject for ironic laughter if it were not for the pity of it."

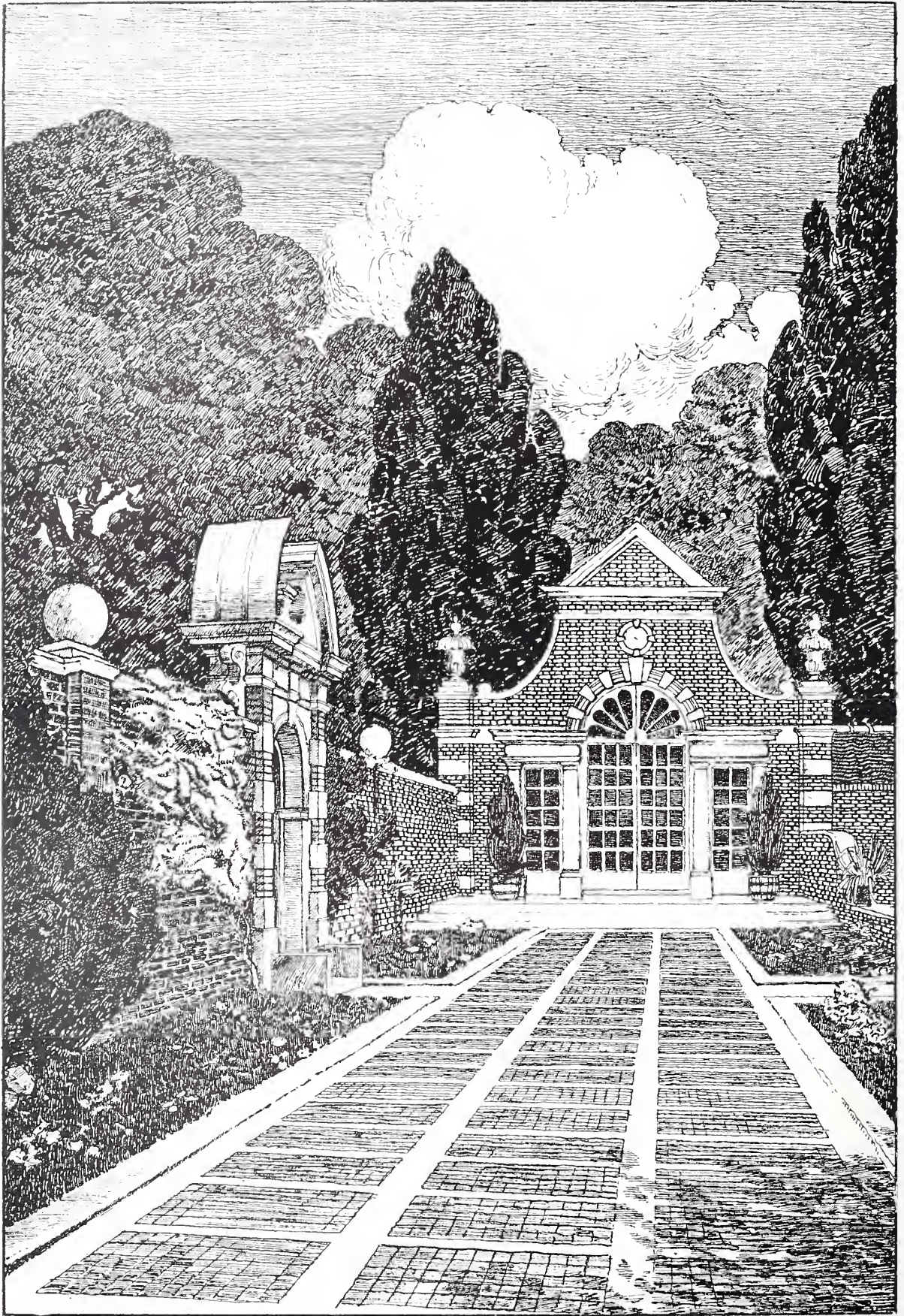
All this is excellent so far as it goes; but later Mr. Scott gets into the vortex of the suburban villa question, and here he is obviously out of his ground. How many speculative terrace villas have 21 ft. frontages? Very few, we expect. What about the miles of suburban villas with 16 ft., 15 ft., aye, and even 12 ft. frontages. What is to be done with them? Mr. Scott gives us very little comfort. The terrace house (B) with the 21 ft. frontage, as remodelled, certainly shows a comfortable arrangement; but the expense of the pond garden makes it quite valueless to the present problem. His ingenious alterations, to be done with the consent of "an indulgent landlord," are about as possible to the pocket of the average suburban tenant as the building of one of Mr. Scott's more ambitious houses in the country. It is a counsel of perfection. The man who could afford to spend so much would never need or desire to live in a suburban villa.

That the suburban house could be made much better than it generally is goes without saying; that it will improve depends largely on the gradual education of the general public. In this work Mr. Scott's book may find a field. But seriously, is it wise of the advanced school to quarrel with the second sitting-room in the small house? There are little social amenities in every household. One does not care, as the unexpected guest, to have one's advent heralded by a scramble of people escaping from the one sitting-room. Moreover, there is the young couple. What is to be done with them? Is the rest of the family to be relegated to the bedrooms—which, according to Mr. Scott, should form the private rooms of the family—or are the young people to be driven out of doors? These are perhaps trivial points, but the book deals with such small matters as "Accommodation for Family Pets," "Mottoes for the House," "Social Functions and their influence on Planning," &c., so that no apology is needed for intruding them.

In his country houses Mr. Scott is more completely at home. The exterior views of "Trecourt," "Heather Cottage," and "Everdene," are delightful examples of his work. In the decorative work, pattern and colour are alike rather violent. The bedroom of the house in Poland (facing page 29) is prodigious, and the scale of all the decorative motives dwarfs the dimensions. There is, however, a wealth of work in the book that amply justifies examination, much that is charming, and many evidences of thought and refinement. Mr. Scott is least convincing in his Teutonic manner, if we may assign an adjective to his designs for foreign houses, such as "Le Nid," "The New Palace, Darmstadt," "A house in Poland," and his design for an art-lover's house, which was awarded a first prize by a jury of architects in a competition organised in Germany. Yet it is quite probable that the qualities that make them distasteful to us are the virtues that make them so acceptable to their owners.

THE ARCHITECTURAL  
REVIEW, FEBRUARY,  
1907, VOLUME XXI.  
NO. 123





THE ORANGERY, COOMBE WARREN, KINGSTON HILL.

FROM A DRAWING BY EDMUND L. WRATTEN.

"THE WORK OF GEORGE DEVEY," *see p. 83.*



# Notes of the Month.

*The Architect and the Public—Canterbury and Coal Smoke—Mr. Stannus's Reformed "Speling"—Modern Church Design—A Modern Italian Bronze (Illustrated)—Selby Abbey and Ammergau Carving—Architectural Diplomas at Cambridge—The "Twa Brigs" of Ayr (Illustrated)—The Decoration of the Law Courts—The London County Hall Competition—The Campaign against the City Churches—London Parks.*



HOW were the great architectural masterpieces of bygone ages regarded by the populace of their day? Did former Londoners enthuse over Henry VII's Chapel, the Banqueting House, or Wren's St. Paul's? Did de L'Orme's contemporaries rave over the Tuileries or at it? Did the Pantheon thrill the Romans with emotion, or the Pyramids stir the pulses of the ancient Egyptians? One wonders! Of the opinions of the governing or educated classes in most countries we have slight record. Of the ideas of the masses we have none. Perhaps they had none; perhaps they were not allowed to have any. Doubtless—

God bless the Squire and his relations,  
And keep us in our proper stations,

was a sentiment that ruled with a real force then. Yet they must have had ideas. It is intensely provoking that we shall never know them; for we are consequently defrauded of any means of judging the public attitude towards architects and architecture in the past. The architect to-day feels slighted and neglected; we cannot know whether he is treated better or worse than his predecessors. The attitude of the educated, the governing classes, tells us nothing. There have always been those who praised and those who blamed. Occasionally the criticism was sound; more frequently amusing. The opportunities for saying the correct and advantageous thing, for currying favour with a powerful patron or possible enemy, would always outweigh considerations of justice to the artist. To-day we find the masses, in spite of education, still inarticulate. "The great heart of the people, o'erflowing with purity and honesty," may respond to the whisper of the demagogue, but it remains deaf to the megaphone of the artist. And, to add to our woes, educated people to-day are seemingly not less indifferent. To them architecture is a question of taste, an opportunity for caprice or whim. Of its history, its traditions, and its technique they know little

and care less. With the Regent Street shopkeeper a fine street in a great city is less important than the suppositional advantage of an extra foot width in his shop-front. To the Liverpool merchant a certain period of Gothic architecture is the only setting for religion; one would almost imagine it was so prescribed by Biblical injunction. To the Cockney Bentley's great cathedral is a power station, and his campanile a water-tower or factory chimney. To others it is a "non-Christian" style, though Christianity was cradled in it.

Possibly criticism is getting a little narrow. Our critics are or have been painters, sculptors, writers, or dramatic authors, and criticise their respective arts with a keen knowledge of technique. Thus work to the layman devoid of interest reveals to them marvels of chiaroscuro, modelling, phrasing, or construction. Want of knowledge on the one side, want of consideration on the other, bring these two estimable people to a gorgeous contempt for each other, and alienate any attempt at understanding on the part of the layman. The scathing contempt of the artist for the people of Brixton is not calculated to increase the desire of Brixton to make his acquaintance or study his productions.

Time and time again it has been deplored that a knowledge of architecture is no longer a necessary part of a gentleman's education. With Greek threatened at the Universities, the polite arts and accomplishments are hardly likely to be extended by the inclusion of Architecture. One can only hope that education will veer round from its present purely material outlook to take note of some of the graces of life.

But to-day "the man in the street" (a handy if not very elegant term) cares little about the fine buildings that are growing up around him, and his interest, as a rule, is centred in the question of cost, and in watching the evolutions of the contractor's workmen in operating the great derricks now so frequently used to raise the materials into position. The genius of the designer, under whose ægis the material is brought together and welded into a beautiful and organic whole, impresses him not at all.





MR WILLIAM RICHMOND has made Mr. Carøe's further report on the main tower of Canterbury Cathedral the text for a sermon on the evil effects of Coal Smoke on buildings, and has pointed out that though stringent

laws are in force against the pollution of the air by smoke from electric light stations, the Canterbury central station is an offender, and as the electric light works are now in the hands of the Corporation he denounces the councillors as less appreciative of the beautiful old building in their midst than the more mundane and commercial considerations of the undertaking.

The Mayor of Canterbury, Mr. Bennett-Goldney, replied to this indictment in a vigorous letter to *The Times*, stating that the main cause of the decay of the material of the Angel Tower was the carelessness of the mediæval builders in face-bedding their stone, which method is more likely to have serious results in the case of Caen than some other stones. The Mayor attributes this carelessness more particularly to the building of the present Angel Tower with old material.

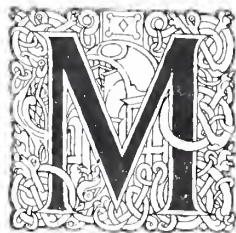
It was inevitable that Mr. Carøe would return to the subject, though, owing to absence in Italy, his reply has been somewhat delayed. In *The Times* of January 22, however, he denounces as a pure fiction the statement that the Angel Tower was largely erected out of old material, and refers for more detailed particulars on this question to the article he published in our columns of January, 1905. It is not denied, however, that a good deal of the stone is face-bedded: due, unfortunately, to the ignorance or carelessness of mediæval builders about face-bedding generally, and not to any special negligence in this particular case, as the Mayor would seem to imply.

Mr. Carøe still adheres to his statement that the recent and rapid decay has nothing whatever to do with face-bedding. "The fact that stone which has stood in a purer atmosphere for hundreds of years is now beginning rapidly to disintegrate owing to a definite chemical change in its structure would seem to afford evidence enough of some fresh stress to convince the most incredulous. The chemical analysis proves to the hilt that the fresh stress is Coal Smoke. Obviously, face-bedded stone, being the most tender, is generally the first to give way to such adverse influences; but even so, some of the face-bedded stone is in better condition than some of the other."

Mr. Carøe points out that the older the Caen stone used at Canterbury the better its quality and condition, and he points out that if the Angel

Tower was standing in the open country it would remain to us nearly as perfect as when Goldstone fixed the last stone in 1503. The fact that Coal Smoke is becoming an evil at Canterbury can easily be seen from the scaffolding at present round the Tower.

\* \* \* \* \*



R. STANNUS appears to be attempting a reform in the spelling of certain classical words. A short time ago, at the Architectural Association, he astonished the more conservative with the word "Korinthic," and in the

prospectus of a course of lectures which he is announced to give at the Northern Polytechnic Institute he gives us also "Etruskan," "Mosq," "Romanesq." The spelling of "Muhammadan," also, will seem a little peculiar to many readers, though its authenticity is not to be questioned.

While Mr. Stannus's innovations in the matter of spelling will hurt no one, is it worth while to alter the established customs? We are reminded of the English daily newspapers, which seem to vie with each other in discovering different ways of spelling the names of places that are for the moment of political or geographical importance.

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CORRESPONDENT laments the recent developments in our church design. Commenting on a suburban church recently erected, he criticises it as being like a fortress. Well, there are authentic instances of churches

being constructed like fortresses in stirring mediæval times, or rather of ecclesiastical buildings being so erected that they were capable of defence against the attacks of the enemy, although in the present day such precautions may appear unnecessary—always supposing we do not emulate our Gallic neighbours in starting a quarrel between Church and State.

Complaint is also made of the extremely high and narrow windows, which must afford very restricted lighting, and the general poverty in the matter of decoration. Our correspondent also thinks that much money is unnecessarily sunk in the provision of morning chapels, when the general church could be used quite as effectively for early services. With some of these dicta we should be in more agreement if our correspondent (who is a layman) did not so obviously ignore the trend of modern thought in the Church itself, which the architect cannot well forget. The High Church





BRONZE BAS-RELIEF PRESENTED TO THE NATIONAL LIBRARY, TURIN,  
BY THE BIBLIOGRAPHICAL SOCIETY OF THAT TOWN. I. BISTOLFI, SCULPTOR.

The relief, in which the figures are life-size, represents, symbolically, the presentation of literary gifts from the Society to the Library. The panel has been "built-in" in the principal hall of the Library.



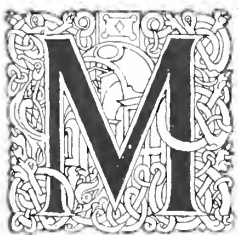
or Anglican party (certainly most energetic in the matter of church building) is predisposed to a minimum of lighting, and the architect has, therefore, fewer opportunities for designing "fine tracery work," as our correspondent deplures, than he had in the last decade. The deprivation of light generally results in narrow lancet windows being used, and these are set high up in the walls; in many cases where the site is a restricted one, and hedged around with buildings, no windows are placed in the aisle walls, the whole light of the church being derived from the clerestory.

Possibly another reason for the fortress-like aspect which our correspondent denounces is the fact that church architects are nearly always hampered by want of money. In many instances only the commonest materials, such as brick, can be used, and the architect, to get any effect, has to rely on massing effects and texture. Very often the money will not admit of his using a brick which has any decent texture whatever, and he is thus driven back to massing effects alone. Want of money also accounts for much of the poverty of the interior fittings. An architect cannot be expected to produce miracles of art at a cost of £8 per sitting.

One commendable feature of most modern churches is the evident desire to secure loftiness. When an architect is denied sufficient money (and this is his usual fate) to employ either fine material or good decorative work, he may yet achieve a feeling of sanctity and mystery by the factor of height.

Another feature in modern church building (to which our correspondent does not draw attention) is the restriction of the aisles to use as passages or ambulatories. A more important development is the increasing use of the Byzantine style. This is still opposed by numbers of people on the ground that it is a "non-Christian" style, which is an amazing statement for any professing Christian. Possibly it is only that sub-conscious and unreasoning aversion of the English mind to anything that is not "British"—the insular prejudice, in fact. But Christianity is not the exclusive prerogative of the British Isles.

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R. W. H. ST. JOHN HOPE, writing to *The Times*, confirms the rumour that the woodwork of the choir at Selby Abbey is to be done by the Ammergau people, and that the reredos is to have a copy of Leonardo's "Cenacolo" carved by the same people. This rumour was first communicated to him by one of our "best-known antiquarians," and he finds from

what has come to his knowledge since that the statement is substantially correct.

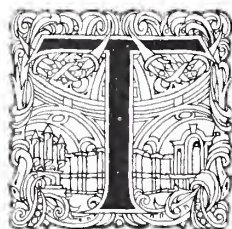
We presume that the great development in the use of Ammergau carving in the English churches is due to the interest which someone possesses in pushing this work in this country; one can hardly imagine the Ammergau people employing commercial travellers to push their wares. If the scheme as stated is carried out, Selby Abbey will not be the only edifice in England which has been decorated with Bavarian woodwork, and it need hardly be said that carving like this, so entirely foreign and unsuitable in sentiment, is chosen because it appeals to some of the more emotional of our clerical authorities. Perhaps another good reason may be found in the fact, as suggested by Mr. St. John Hope, that it is cheaper than our own good English work.

That a building with the architectural history of Selby Abbey should be decorated with cheap Bavarian carving seems about the worst fate that could befall it. It is gratifying, therefore, to find that Mr. J. Oldrid Scott, the architect entrusted with the work of restoration, is by no means so impressed with the artistic value of the Ober-Ammergau carving, for he states in a reply to Mr. St. John Hope's letter that: "Some enthusiasts, who have been attracted by the beautiful simplicity of the lives of the Ober-Ammergau people, have jumped to the conclusion that they are not only good sculptors of sacred subjects, which within limits they are, but that they are also high-class joiners and workers in wood, which they are not; while they are half inclined to believe that, in addition to their accomplishments, they are heaven-born architects."

Mr. Scott appears to have restricted the Ammergau carving to the reredos, the subject of which will not be Leonardo's "Cenacolo," but the "Crucifixion," as it was before the fire. All the elaborate framework and foliage carving will be done in England, and all the design of the woodwork will be kept in Mr. Scott's hands.

There is something of an ultimatum in the last sentence of Mr. Scott's letter; but it is gratifying to find an architect making a strong stand against the whims of irresponsible building committees.

\* \* \* \* \*



THE proposal to institute a diploma for architecture at the University of Cambridge merits the hearty support and sympathy of all members of the profession. If, as we have been told by a recent President of the R.I.B.A., it has become necessary to educate the public in architectural styles and scholarship, here is a



THE "TWA BRIGS" OF AYR.

The "Auld Brig" in the foreground, immortalised by Burns, is in urgent need of reparation. Lord Rosebery recently reproved Scotsmen for the poor response to the appeal for funds to repair it. The illustration is from a photo kindly lent by Mr. J. A. Morris, F.R.I.B.A., of Ayr, who wrote an article on this subject published in *THE REVIEW* of December, 1903.

method of reaching some of the more cultured of the community.

Although the small amount of special "reading" that would be required from the man who only aspires to a "pass" degree in arts would not necessitate any considerable knowledge of either the history or theory of architecture, yet the information so obtained would be, to say the least, as useful in after life as an equal measure of knowledge of either of the following subjects, viz., law, theology, botany, history, or chemistry, in any of which an undergraduate has been able for many years past to obtain his degree.

To enable any proposed course in architecture to be of practical value to embryonic practitioners it should be formulated on much the same lines as the popular "Engineering Tripos," and the curriculum of study and the arrangements made for the demonstration of practical work should be approved by the Council of the R.I.B.A. Time was when a knowledge of architecture was considered an essential part of every gentleman's education, but that opinion has long since been changed, and now some of our architects are bitterly opposed to and deprecate compulsory architectural training and scholarship! The University of Cambridge is ever progressive in its educational tendencies, and from authoritative information that has been received from that seat

of learning there is no doubt that a school of architecture will be instituted either with or without the official assistance and approval of the R.I.B.A.

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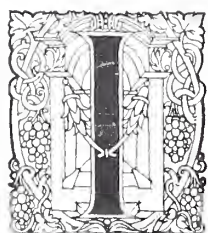
WRITER in *The Morning Post*, complaining of the paucity of decoration in the Royal Courts of Justice, says he has often considered how this state of things might be remedied. "Statuary, of course, cannot be expected to

be supplied off-hand, but one method of decoration at all events is obvious. There are at the National Portrait Gallery a large number of portraits of former judges which originally hung in New Inn, Clifford's Inn, &c., and which Sir C. Holroyd would doubtless be only too pleased to transfer to the Law Courts." Possibly Sir Charles would be, but the naïveté of the statement is delightful. The same correspondent goes on to advocate the merits of heraldic glass work, and opines that Mr. Street evidently wished for it, but was prevented by lack of funds from using anything more than the "miserable apologies for heraldry which at present appear in the windows of the hall." It is suggested that, as all the judges who are appointed have their coats of arms emblazoned in the windows



of the hall of the Inns to which they belong, they might be induced to present copies for insertion in the windows of the hall, courts, passages, and staircases, "so that before long the Courts would be bright with colour both on walls and windows, and the present state of desolation be a nightmare of the past."

We have had many suggestions for the decoration of these two great modern Gothic buildings—the Palace of Westminster and the Royal Courts of Justice—but we doubt whether either of the suggestions above would add to the beauty of the Law Courts: certainly the latter suggestion is the more possible one of the two, but it would seriously affect the lighting of the building, and that, if we are to believe all we hear, is none too good at present.



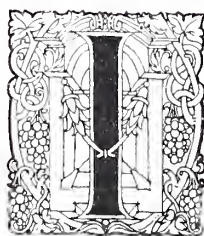
It is not surprising that the conditions drawn up by the Establishment Committee of the London County Council for their New County Hall Competition have caused a considerable stir in the architectural profession, and not a little adverse comment. It is singular, too, that of the eight architects who are to be invited to submit designs in the final competition, at least five have had little or no opportunity of acquiring the experience ordinarily deemed essential to the designing of a large public building of this character, and the list is at least as remarkable for the names which are omitted as for those which have been included. One need only mention the omission of architects like Messrs. Lanchester and Rickards, Messrs. Warwick and Hall, Mr. J. S. Gibson, Mr. C. E. Mallows and Sir Alfred Brumwell Thomas, all of whom have had experience in designing large municipal and other public buildings, to show how faulty the selection has been.

Another unsatisfactory feature of the conditions which has not received so much attention is the enforced partnership between Mr. W. E. Riley, the Council's architect, and the successful competitor, in the carrying out of the design. This is of course no reflection upon Mr. Riley personally, but the practice of fastening an assessor on to the successful competitor, after the precedent at Liverpool, seems likely to spread. Furthermore, Mr. Riley is to have discretionary power in all matters relating to the internal economy, building construction, and stability. Such a wide scope leaves little to the successful architect except the exterior elevations, and it is obvious that if the building is to be an artistic whole, the treatment of the elevations must proceed from the plan.

In the present case it appears more than likely that any scheme of treatment which gains the first premium will have to be cut to fit Mr. Riley's plan, or that an unworthy treatment must be accepted because the plan most closely follows Mr. Riley's ideas.

Another condition which has already been very unfavourably received is the determination of the Council to make the competition a world-wide one, which is a gross reflection on the capabilities of British architects. It also unnecessarily increases the size of the competition and the inevitable waste of time and effort.

That our American brethren fare no better in the matter of competitions may be gathered from the report of the committee of the American Institute of Architects on this subject last year, in which they say, "Initiators of competitions do not really impose improper conditions wilfully, but ignorantly, and most frequently because they find members of the profession, well-educated men of reputation, eager to make and present drawings with or without conditions. The character of the programme, no matter how faulty, is no bar to the zeal with which members of our profession work day and night, spending energy and brain power on elaborate drawings without any reason to expect, or even to hope, that the best scheme or the most artistic building will be the result of their labours." There is a moral in this which intending competitors should quickly discover.



In spite of the defeat sustained by the Bishop of London over his attempt to demolish the Church of All Hallows, Lombard Street, his lordship is still busy with a campaign against the City churches.

Since the fate of the above church was decided, attacks have been made on St. Peter-le-Poer, Old Broad Street; Holy Trinity, Gough Square; and St. Alphage, London Wall. The Bishop's opportunity in all cases is the death of an incumbent. There have been also tentative proposals on foot for amalgamating the benefices of St. Margaret-Pattens, Rood Lane, and St. Mary-at-Hill, Monument, with the object, probably, of demolishing one of them. Both of these are Wren churches.

The usual plea advanced to favour the destruction of the City churches is that they have outlived their usefulness and that they have practically no congregation and very few parishioners. No account is taken of the fact that energetic incumbents have found a very large work to do in the



City churches during week-days. As regards St. Margaret-Pattens and St. Mary-at-Hill, the former church is the home of the High Church party in the City, and is a centre of active work. The latter is Prebendary Carlisle's church, and is not large enough for the work he is at present carrying on. With neither of these buildings can the usual plea be truthfully put forward.

St. Peter-le-Poer, architecturally speaking, is by no means a bad specimen of Georgian church architecture, but the fact that it is not a Wren church and that its congregation is small militated against a successful defence. Holy Trinity, Gough Square, is a hideous brick barn next door to THE REVIEW offices; and St. Alphage, London Wall, is a small building dating from the year 1777, devoid of architectural merit. The base of the tower, however, is of considerable interest, and dates from pre-Reformation times. We shall publish in our next issue particulars and measured drawings of this work which Mr. Philip Norman has kindly sent to us.

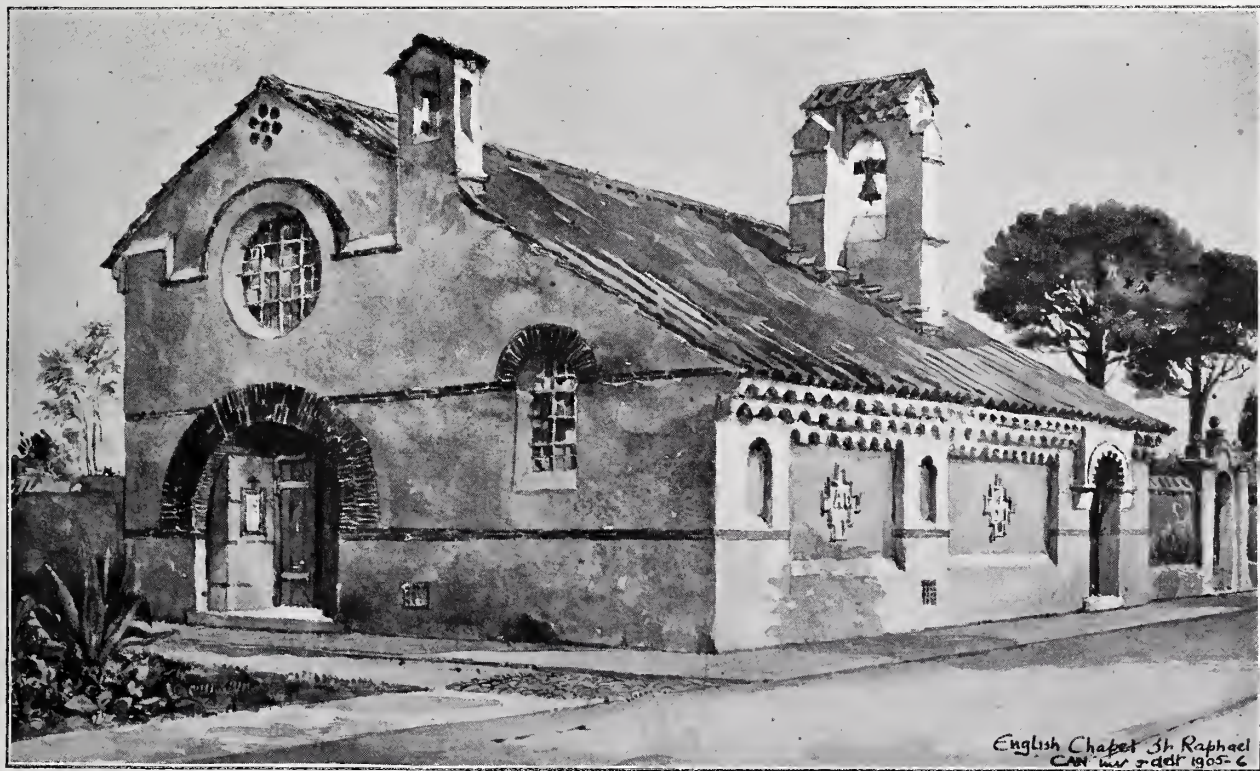
The City Churches Preservation Society at a recent meeting decided to offer no opposition to the demolition of the church, but expressed a strong hope that it would be found possible to preserve the mediæval part of the structure or incorporate it in any new building erected on the site.

Regarding the two Wren churches upon which the Bishop has had his eye, matters went no

further than a tentative proposal to the Corporation of London, who have the next right of presentation to the now vacant living of St. Margaret-Pattens. The Corporation has, however, refused to surrender its right.

Though the majority of Church people will find it hard to reconcile with their faith the destruction of churches and the relegation of sacred ground to mundane uses for merely mercenary ends, the great stumbling block to opposition on this ground is the fact that the Bishop feels forced to disregard the claims of sentiment and sanctity in regard to these buildings, hallowed as they are by centuries of worship. It remains for determined opposition to destruction on their purely material status as national works of art.

The City Churches Preservation Society is carrying on a gallant and praiseworthy work in fighting these attacks, and we would urge all those who desire to assist in combating the Bishop's proposals, to enrol themselves as members. There is no subscription; the society keeps a substantial balance in hand, and only appeals to the members when funds are required for any specific purpose. Mr. Alfred Moore, the Honorary Secretary, 7, Leadenhall Street, E.C., will be glad to receive names of intending members, or if they are sent to THE REVIEW offices they shall be forwarded on to him.

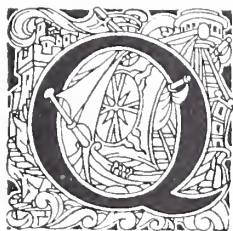


THE ENGLISH CHAPEL, ST. RAPHAEL.

SIR C. A. NICHOLSON, BART., ARCHITECT.

(Exhibited at the Royal Academy, 1905.)





QUITE recently, and as a factor in the forthcoming County Council Election, one of our contemporaries published a page of views from some of the County Council parks, with certain laudatory letter-press exhorting the Londoner to show his gratitude to the particular party our contemporary represents for the work which it claims to have done in connection with the open spaces of London. We can give the Council credit for good intentions, but good intentions, we know, pave the main road to a certain undesirable locality. Some attention should certainly be drawn to the extraordinary amount of money that is wasted on these "Lungs of London." Not that the County Council is the only offender; H.M. Office of Woods and Forests is sometimes equally shortsighted, while Borough Councils who have charge of parks in their respective districts are the largest spendthrifts of all.

No one would oppose the expenditure of money calculated to improve the beauty of these places, but the payment of large sums of money without any adequate return in this direction should be vigorously opposed, more especially as much of the expenditure has the exactly opposite effect of diminishing the beauty and convenience of the parks on which it is spent.

Some time ago the Office of Works, or the Office of Woods and Forests—whichever body undertakes these small works—pulled down a fine old wall in Kensington Gardens and replaced it with little clumps of evergreens, badly arranged, and bearing no relation to the general scheme of the gardens. More recently one of these bodies, or both of them, has been pulling down the oak pale fence in Regent's Park, replacing it with iron railings, and destroying the rural aspect of the place, so that even the genial "Dagonet" has been moved to wrath.

An outcry has also been raised in the general press on the waste occasioned by burning the trimmings of the trees in Kensington Gardens; such might have been sold for firewood, or been given away to poor people. The trimming this year has been on a very elaborate scale, and for some inscrutable reason the authorities have chosen to burn it rather than deal with it in the manner indicated. The County Council is apparently seized with a feverish desire to show that it is doing something in the parks, and we presume that the large staff of gardeners it keeps must do something to justify their existence. What *they* do may be seen from a recent "improvement" in Lincoln's Inn Fields. The grass

round the central paved walk surrounding the bandstand has never grown very well underneath the big plane trees, so that many years ago trailing ivy was planted to cover the bald places. This ivy has recently been grubbed up, and many tons of stone have been brought and planted about on raised beds, the ivy being again replaced, with numerous feeble little shrubs that will never survive in the present situation. What the precise value of this costly alteration is would be hard to determine; unless, as we surmise, it is to find work for the gardeners.

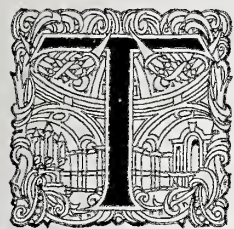
As an instance of the enlightened manner in which the Borough Councils view their duties, we may mention the Bishop's Park at Fulham. This consists of a narrow strip of ground on the north foreshore of the Thames above Putney Bridge, the whole of which has been presented to the borough by the Ecclesiastical Commissioners, it having formed part of the grounds of Fulham Palace, outside the moat.

The gift was made in two portions, the second part having been handed over about five years ago. The Borough Council has spent a considerable but necessary sum of money in embanking the side against the river, though the type of fence used on the river wall is a direct incitement to children to commit suicide. The first part of the park appears to have been set out in a fairly sensible manner, with large grass-plots for playgrounds. By the time the Council received the second gift of land they had more inflated ideas, and the second part was accordingly embellished with a shelter (open to the four winds of heaven), a terra-cotta balustrade of very bad design, a sand-pit, and a pond which affords a very insecure refuge to some much-harassed ducks. The sand-pit was situated on the edge of the pond, and we suppose there was some idea in the minds of the councillors that the children who played there would feel that they were at the seaside.

That sand-pits may be a very suitable playground for children is undoubted; the sand-pits in Victoria Park were a proof of it twenty years ago; but the Fulham sand-pit and pond not only looks idiotic, but must prove a fruitful source of illness to children.

It is against this waste of money, no less than the urbanising of the parks, that most people will protest. The laying out of spaces for cricket, tennis, hockey, bowls, or other outdoor games, is a policy to be encouraged, but when our public bodies commence landscape gardening it is high time that educated opinion should step in and insist that the work, if carried out, should be done under the supervision of a capable and talented artist.

# The Work of George Devey.—II.



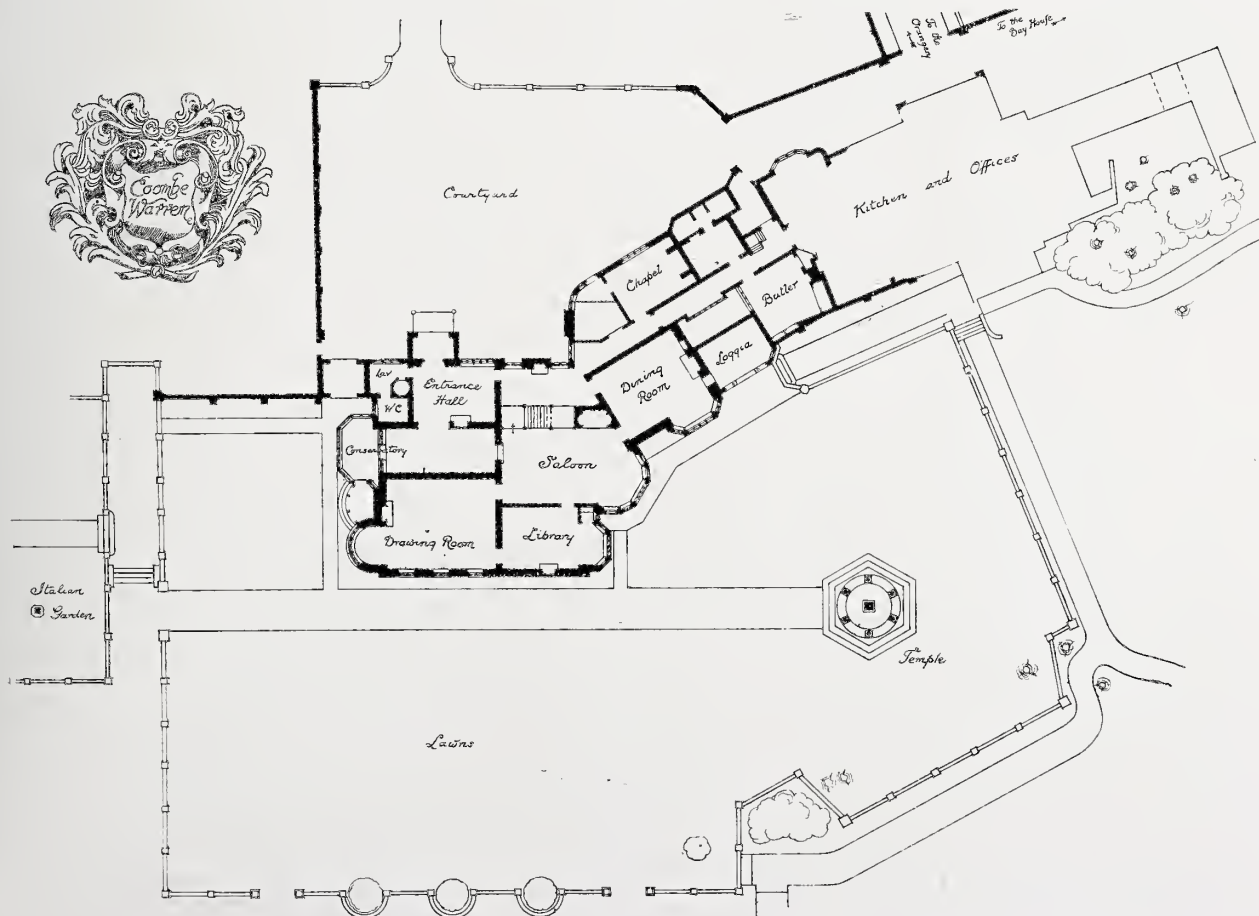
TO return to the second and existing building<sup>1</sup> at Coombe Warren, we have to notice first that this holds an almost unique position among Mr. Devey's works, in virtue of the interest in the brickwork itself; and, second, that it includes a large variety of garden buildings and adornment whose charm quite equals that of the house and lodges. The plan of Coombe is not a typical one; it was a compromise between the use of the remains of the first house and the fullest realisation of those advantages which the beautiful situation offered in point of view and prospect. The accompanying ground plan shows only the later part of the house in detail, although the whole was reconstructed, and the elevation entirely altered. It will be noticed that there are two faces of the main block—that towards the lawn and that towards the courtyard—which show no appreciable projections, but are carried up in one plane to the top of the gables. The treatment of these façades comprises some most beautiful work, and that facing the garden is quite a triumph in its way. The proportions of the Dutch gables, and their association with the angle chimney-stacks, form a most pleasing sky-line,

which is admirably set off by the long line of lower buildings to the right; while the use of diagonal lines of dark headers in the brickwork, with the niches and medallions so skilfully arranged between the windows, makes the whole thing a composition of inexpressible charm. The offices, which occupy the position of the first building, are built in timber and roughcast, with the upper storey overhanging, and barge-boards or fascias to the gables. The same diversity of treatment is to be noticed at Betteshanger, and is a feature of several of Mr. Devey's works where old buildings were to be incorporated with the new. The line of this part of the house recedes a considerable distance, and partly encloses the garden, with the little temple which holds the bust of Gladstone.<sup>2</sup> In the curve of this recess are three very wide and beautiful bay-windows, belonging respectively to the library, hall, and dining-room, and their position gives the observer from within not only excellent views of the gardens, but charming vistas of the house itself.

The internal work at Coombe Warren is very elaborate, and is well represented by the photographs. The central hall or saloon is entirely panelled in oak, with great refinement of detail. The arches which screen the staircase, their

<sup>1</sup> The first house built on this site by Mr. Devey was destroyed by fire. It was an entirely new building, and not an adaptation of existing work, as stated in error in the first article.—W.H.G.

<sup>2</sup> On 29 March, 1884, Mr. Gladstone held a Cabinet Council in the dining-room of Coombe Warren, when staying there indisposed.







The Drawing-room.



The Dining-room

COOMBE WARREN, KINGSTON, SURREY.

*Photos: Bedford Lemere & Co.*





COOMBE WARREN : THE SALOON.

Photo : Bedford Lemere &amp; Co.

pilasters, and the fine carved chimney-piece, form quite an *embarras de richesses*, and are worthy of comparison with the best of Jacobean work, while the excellent taste in which the room is furnished gives it an appearance as harmonious and exquisite as one could wish. The ceiling is divided by moulded oak ribs into square panels of plaster, relieved only by modelled fleurs-de-lys and roses. The panelling in the drawing-room is divided into bays by fluted and decorated pilasters, reaching to the full height of the room, and contains elaborate framing for pictures, which form a definite part of the scheme. The work is reminiscent of Knole House. The woodwork is coloured an ivory-white, some of the panels being "brushed in" with a hard brush to produce a rough texture in the paint. Above the carved frieze and cornice a ceiling of moulded plaster ribs arranged in a flowing pattern gives an excellent finish to a room in which no pains have been spared to express dignity and a light and graceful beauty. The circular bay-window, in close proximity to the fireplace, was a favourite device of Mr. Devey's, for not only did it enable him to give great comfort to a room, and add to the effect of its decoration, but it afforded a special opportunity for picturesque grouping in the exterior of the building.

Turning from the house to the gardens, we reach a sphere of design in which Mr. Devey had very exceptional gifts. The external setting of a

building can so easily be spoiled by a lack of restraint, and yet requires much elaborate care to support and enhance the effect of the architecture. Devey believed in broad terraces and lawns, keeping such flower-gardens as were near the house in a rich luxuriance within definite boundaries, and relying for his architectural effect upon the essential features of terrace walls, flights of steps, archways, and garden-temples. The work at St. Albans Court, Kent, of which we shall have to speak later, and the beautiful gardens at Killarney, in the planning of which he received such skilful and enthusiastic help from Lady Kenmare, are other examples of his happy taste and invention; and there is no doubt that they add immensely to the charm of the houses themselves. The illustrations in last month's REVIEW show how beautiful is the detail of the garden-work at Coombe Warren. The terrace-wall which skirts the so-called Italian garden brings to mind the famous walks at Haddon; the temple sheltering Gladstone's bust and terminating the long path by the house seems to introduce an added atmosphere of beauty by its delicate proportions; the bay-house at the end of the high wall of the enclosed garden shows a skilful treatment of an octagonal room in stock and red brickwork, the walls within being freely decorated with designs in plaster. But perhaps the best work is to be seen in the orangery, the front of which, with the path leading to it, is well

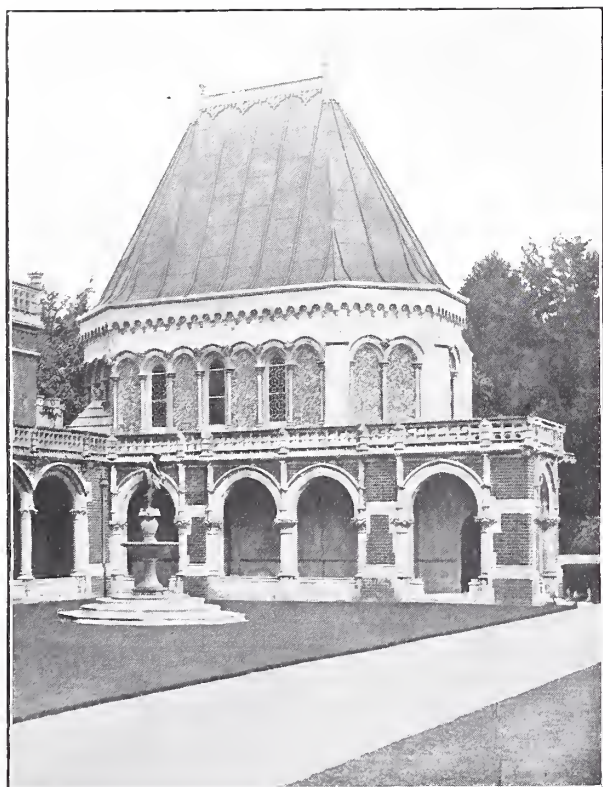




THE ORANGERY, MINLEY MANOR.

shown in Mr. Wratten's pen-and-ink sketch. The building is of red brick with stone pilasters, pediments, vases, &c., and is the chief ornament of the enclosed garden indicated in the drawing.

There is not space to describe the lodges, cottages, and stabling on the estate, though one thatched lodge (recently tiled) was one of the most picturesque of Mr. Devey's design, and is the subject of a beautiful water-colour sketch from his hand. But before we leave the work done for Mr. Currie it will be necessary to say a few words on the subject of Minley Manor, his



THE PRIVATE CHAPEL, MINLEY MANOR.

country seat. By some curious misapprehension the design of Minley has been quite generally ascribed to Mr. Devey, but the main fabric was built some years before by Henry Clutton, and possesses no characteristic in common with Devey's accustomed manner. Some very extensive alterations, however, were carried out, the plan was greatly improved, and the additions were made as consistent as possible with the existing work, and are therefore by no means normal specimens of the architect's design. The orangery, perhaps, was not affected by the style of the house, but the stables, entrance, and lodge all show signs of influence. On the main entrance front of the house, the tower (up to the balustrade) and the porch are Mr. Devey's, and the exquisite little private chapel which is illustrated here. It is in the cloisters of this chapel that there is to be found Mr. C. H. Mabey's medallion portrait of George Devey, with the generous and appreciative tribute to his architect's genius which the late Mr. Currie has given to posterity (see the January REVIEW, page 23).

So eloquent a eulogy of George Devey's character and genius from one who was both client and devoted friend turns one's thoughts to the less public side of the man's work, a side which possesses a very real, if less obvious, importance. Among the members of a profession which exists so largely upon personal connections and friendships Mr. Devey was certainly pre-eminent as an example of the value of this "personal equation." He was the happy possessor of a nature that endeared itself to all whom he met, and while his opportunities brought him into contact with persons of no ordinary calibre, his susceptibilities enabled him to select men and women of true



refinement and nobility of taste, between whom and himself was possible that exchange of knowledge and ideas which makes friendship so fruitful and pleasant. And the influence of his friends upon the architect and his work is no less evident than the display of his own personality. For the aristocracy and landed proprietors of our islands have in their keeping many sacred traditions, traditions from ages of greater splendour than our own, which to some extent succeed in keeping at bay the iconoclasm of our so-called modern progress, and preserve a heritage of charm and beauty for each succeeding generation. It has been well said that we hide our best architecture in the recesses of the country, and indeed, if we except our Cathedral and University towns, which hold the triumphs of mediæval art, we might almost say that the only architecture worthy the name is to be found in those country-seats around which our attenuated rural life still circles. The pride in the ancestral home has preserved much of that lavish work with which the wealth and taste of Elizabethan times had invested the country, and although it has compelled the owners to enlarge their mansions and add to their comfort, it has called forth in most cases an anxiety to keep the later work as consistent as possible with the original design, and worthy in some degree of being placed by its side. It is no wonder, therefore, that Mr. Devey, who was so often called upon to advise in these delicate and important matters,

should acquire such a taste and discrimination as should fit him for the invention and design of those large mansions which seem to breathe the very spirit of the period which did indeed inspire them.

We have already mentioned, in passing, the beautiful seat of the Earl of Kenmare which occupies one of the finest sites in the world, overlooking the lakes of Killarney. The plan of this house, which appeared in last month's REVIEW, and that of Goldings, Hertford, which was built for Robert Smith, Esq., the banker, constitute the two most important and interesting designs which came from Mr. Devey's office, and they are very typical of his customary methods of treatment. The freedom which the transition style allows in the grouping of the several parts of the building—a quality already mentioned in these pages—extends to the plan a much greater liberty than the later symmetrical fashion permits, and as a consequence Mr. Devey's plans seem always to be happily free from any obvious restraint or forced reserve. In fact, a first glance at many of his most ingenious designs gives the impression of an almost accidental and careless arrangement, which, however, on closer scrutiny, reveals an intimate knowledge of the requirements, and a most fertile invention in meeting their every need. The Killarney plan was of course conceived entirely in relation to the wonderful views, and both the main garden front and the eastern wing overlook a series of descending



KILLARNEY HOUSE, KILLARNEY: FROM THE SOUTH-EAST





KILLARNEY HOUSE, KILLARNEY: SOUTH FRONT.

terraces, the beautiful park, and all the lakes and hills beyond. And to anyone who has walked through the long suite of bedrooms, and, as in some fanciful fairyland, has seen picture after picture of blue waters and restful mountain scenery framed anew by each well-chosen window, it will come as no surprise that the planning of this house was the mature work of a great architect, and that it engrossed his whole heart and energy until it was completed. The plan of the house lends itself also to a most effective treatment of internal decoration in which no pains have been spared to invest it with a dignity and grace worthy the position it occupies and the purposes which it has to fulfil. Passing from the porte-cochère, the visitor enters a long corridor or hall (78 ft. by 14 ft.) treated with charming simplicity, having a 7 ft. dado of panelling painted white, in which the doors, although of exquisite workmanship, are disguised by being the same design as the panels. The east end of this corridor has, however, two large doorways with broken pediments and portrait medallions, one of which opens upon the saloon or central hall, which is very lofty and possesses a heavily moulded plaster ceiling. The hall is panelled in oak to within a little of half its height: the broad staircase turns within a bold screen of panelled oak with fluted columns, over which runs a gallery with balustrade of dwarf pilasters and arches in the Jacobean manner. Here, as in all Mr. Devey's houses, the oak is of exceptional quality and workmanship, the Killarney work being

done by Messrs. W. H. Lascelles & Co., Ltd., who have published a well-known photograph of the hall. The side opposite the stairs is almost entirely filled by the fireplace and the large bay window which lights the hall. On either side, the main rooms range themselves along the principal front, the east wing being occupied by private rooms, terminating in a beautiful chapel; while the west wings (for there are two) include the whole of the domestic offices. The southernmost of these two wings makes a return towards the south, and was intended originally to be taken to the height of the rest of the buildings; but this intention was not carried out, and it remains one storey high. From this cause perhaps, and from the further disadvantage of the stone dressings being in a red sandstone which does not "marry" with the red brickwork in the happiest way, the external effect has not quite the charm of Goldings, but viewed from a little distance it presents the appearance of an Elizabethan mansion of great dignity, and the tall chimney-stacks and gables crown the hill with a bold outline of distinguished beauty.

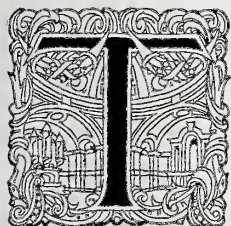
In both Killarney House and Goldings at Hertford, which is now the residence of the Hon. Mrs. Reginald A. Smith, there is a great similarity in style; indeed, there has clearly been no effort to free either design from the guiding lines of the Elizabethan work, although it is said that Mr. Devey prided himself on building no two things exactly alike.

WALTER H. GODFREY.

(*To be continued.*)



## The Old War Office.—I.



THE War Department has been lodged for many years in a row of old houses on the south side of Pall Mall. When we consider the importance of Pall Mall, and the importance of the War Office, and when further we observe the names still or formerly attached to these houses individually, we cannot but be surprised at their insignificant appearance. If we reckon Schomberg House, York House, and Buckingham House each as one, and add to them the intermediate buildings, we find that no fewer than eleven, or, reckoning Schomberg House as three, thirteen, are comprised under the single appellation "War Office." Few of them have distinctive architectural features, or call for much notice here; but to each of the eleven a history is attached, and the topographers of old London are very much confused in their statements concerning them. In their anxiety to connect them with the unsavoury annals of Charles II. and to drag in the names and misdeeds of his courtiers they have hopelessly tangled the history of the War Office; but it may be worth while to say before going further that Nell Gwynn never lived on any part of the site, or in any one of the heterogeneous buildings which have occupied it or occupy it now.

Among all these buildings the three named above may be described as of architectural interest. The oldest of these is undoubtedly Schomberg House, or rather what is left of it. Until 1850 it consisted of a centre and two wings, the wings of a type very common in London and elsewhere in England under the Stuarts of the Restoration. They contained a single chamber on each storey, and have been reckoned inconvenient of late years, many of them having been pulled down. A very good example disappeared from Lime Street in the City only a couple of years ago. They were neither of the gabled pattern of Kew or of Swakeleys, nor of the regular classical form of Wren's domestic buildings; and their stately proportions, their marble halls and fine oak panelling, have saved but few of them. Lop-sided as Schomberg House now looks, like one of the veterans who may sometimes be seen about its portals, it retains that grandiose air which its architect meant it to show among meaner dwellings, and reminds the passer-by that long ago it

was inhabited by a duke and a hero. There are views of it in the Crace Collection, and both water-colour drawings by Bream and Shepherd and also plans are comprised among the pictures of old London in the possession of Mr. Gardner, who has kindly allowed them to be examined for the purposes of this article.

The house cannot have been built for the celebrated Captain General of the Forces under William III. who was created Duke of Schomberg on the 10th April, 1689, and was killed at the battle of the Boyne on the 30th June, 1690. The patent creating the dukedom was made with what lawyers call "a special remainder." The first duke and his eldest son might, in course of nature, have succeeded to a German principality; so the English dukedom was limited to the younger sons. Of these the fifth, Charles, became second duke, but does not appear in English history, having, like his father, been killed in battle, in 1693, when he was succeeded by his elder brother, Meinhardt, already Duke of Leinster, in Ireland. He was probably the only one of the three who resided at all in London. A prince in his own country, Commander-in-Chief in England, as well as in Ireland and Scotland, a Knight of the Garter, and entitled to half a dozen foreign orders of the highest rank, it is no wonder Bishop Burnet complains of him as being "too haughty" in his manners. He either built Schomberg House or so altered and improved an old house on the site that it assumed the appearance, familiar to Londoners, which it bore until 1850. The style shows that it is mainly contemporary with other buildings of the reign of William III., and goes to prove that while Wren was busy close by at Marlborough House, and on such works as Tring Park, Hampton Court and Trinity College, bringing in what we now designate "Queen Anne," a different class of architectural art was active alongside. Examples may be found in all our older towns—Stamford, for instance, or Worcester, or Shrewsbury, and we need not suppose that the architect was a foreigner. At this time the south side of Pall Mall, from St. James's eastward, was bounded by the palace gardens, out of which Queen Anne granted a site to the Duchess of Marlborough. From the back of Schomberg House a passage led into the grounds of the palace, a passage which under the Regency led to the garden of Carlton House, and which still



*Photo: E. Dockree.*





Photo : E. Dockree

YORK HOUSE.





THE PORTICO OF YORK HOUSE.

*Photo : E. Dockree*

exists, marking off what was then the Marlborough from what was the Schomberg "compound." The whole open space has been covered with the more or less temporary buildings required for the War Office, and none of the older features of

Schomberg House are now to be seen from the rear. Meinhardt, Duke of Schomberg and Leinster, employed one Peter Perchett to paint the staircase in panels, but none of his work survives. The duke died in 1719, and the house passed to





THE STAIRCASE OF YORK HOUSE.

*Photo. E. Dockree.*

his son-in-law, Robert Darcy, third Earl of Holderness, and from him to his son, the last earl, by whom it was let to the great Duke of Cumberland, the hero of Culloden. He did not occupy it long, and in 1765 it was bought for the

modest price of £5,000, by John Astley, a portrait painter, when what may be called its modern history began.

Astley was a strange character—a portrait painter who, without attaining to any great



eminence in art, was able to lay by a fortune. A wealthy marriage, no doubt, contributed to the purchase of Schomberg House, and to Astley it owed its division into three. To him also it owed the portico, with a Caryatid and a Persian, and a recumbent figure of "Painting," with a palette in her hand; this marks the central part of the house. The Ionic side portico looks too late for Astley, and a Doric doorway now built up is appended to the rebuilt eastern wing. It might have been thought that even in the dark age of architecture denoted by the date 1850 it was not necessary to make the new buildings quite so anomalous and ugly; but, assuming that an architect was employed to design the front, it is difficult to understand how so much that is unbecoming could have been piled up as in the buildings which intervene between Schomberg and York Houses. This ugliness served one good purpose if it prevented the authorities from pulling down the rest of Schomberg House.

It was inhabited after Astley's time by a long succession of remarkable tenants. Among them may be mentioned two great artists, Gainsborough and Cosway, for whose tenancy the reader is referred to the many local historians: but the little rooms occupied by Gainsborough from 1777 to 1783, and that in which he died, as described by Sir Joshua Reynolds, may be identified, being reached from a narrow staircase and a prettily decorated lobby, by the door which is shown in the photograph on p. 90. Bryan, a picture dealer, Jervas, and after him Hone, artists, and in particular Payne and Foss, the great booksellers, may be mentioned among subsequent tenants. In the now pulled down east wing was Harding's, a haberdasher's, visited by George III. and his daughters. The back shop, with its shelves and fittings, still exists as a War Office store. Next door was a house long occupied by Christie, the founder of the firm of auctioneers, whose rooms in King Street, to which they removed in 1823, are well known. The house was not, perhaps, very attractive, but at any rate was not actively ugly like its successor, designed apparently by the same builder—it is impossible to say "architect,"—as the east wing of Schomberg House. It is three bays in width and as many storeys in height above the basement, and has an east front which looks into the courtyard of York House, the principal building of all those which go to form the War Office.

York House itself has borne various names, but was built for Edward Augustus, Duke of York, brother of King George III., who entered the Royal Navy as a midshipman in June 1758, was made a post captain in less than a year, and an

admiral in 1761. In September 1767, while on a cruise in the Mediterranean, he died at Monaco. The apartments he occupied in the Prince's palace are familiar to anyone who has visited Monte Carlo. A few months before his death, during the same year, the supplemental volume iv. of "*Vitruvius Britannicus*" was edited by Woolfe and Gandon. The second building illustrated in it is entitled "*The Duke of York's Palace in Pall Mall*," and three plates are given, namely: one of the front, "which is of brick, with an Ionick cornice, a balustrade and dressings to the door and windows of Portland stone"; one showing plans of the ground and principal floors; and lastly the third plate, oddly misnamed "the fourth," containing a section from north to south. The principal rooms are finished, we are told, "in an elegant stile." It is curious to observe that though the mansion is described as a palace, and though "its situation is very eligible, having from the principal apartments on the south an agreeable and pleasant prospect over St. James's Park and the county of Surry," there is no mention of an architect. This omission is supplied in the plates. To the elevation the name of "*Brettingham, Archt.*" is appended; to the second drawing that of "*Brickingham*"; and to the third, that of "*Brettingham*" again. It is certain that one architect is denoted. Of his life and achievements something may possibly be recorded, but he is not so far known to fame as to have attained mention in the "*Dictionary of National Biography*."

The front as shown in Woolfe's print consists of three storeys, seven windows wide, the place of the central window on the ground floor being taken by a plain doorway. The building is now furnished with a plain portico of four columns. There is a string course below the upper storey, the windows of which appear to have been enlarged when the front was refaced in stone and the wings were added. The hall staircase and principal rooms are still much as they were left by Brettingham. The style of decoration is not for a moment to be mistaken for that of Adam, but is of the same delicate character, and does not appear to have been materially altered in a century and a half. A small but well-modelled head is added within the wreath of palm branches on the staircase, but it is probably original, though not seen in the engraving. The very elaborate and handsome ironwork of the stair rails is shown in the print, as are also the fine mouldings of the ceiling in the principal apartment. The mantelpieces have departed—to the new War Office in Whitehall.

W. J. LOFTIE.

(*To be concluded.*)



# The Practical Exemplar of Architecture—X.



Enlarged detail of carving on Lintel



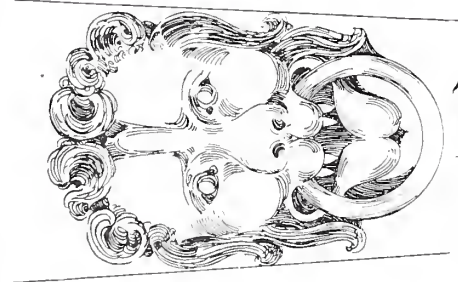
General View of Chimney-piece.

CHIMNEY-PIECE IN OLD DINING-ROOM, ARGYLE'S LODGING, STIRLING. 1632.

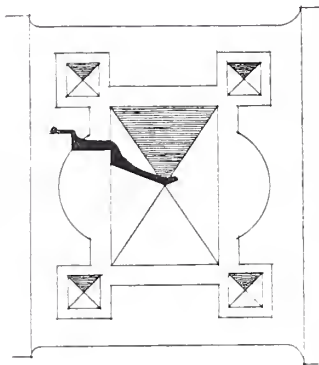


ADGIES  
HODGING  
STIRLING 1652

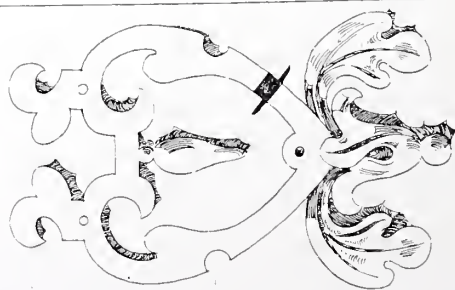
DETAILS OF STONE-MENTEL:  
IN: OLD DINING-ROOM



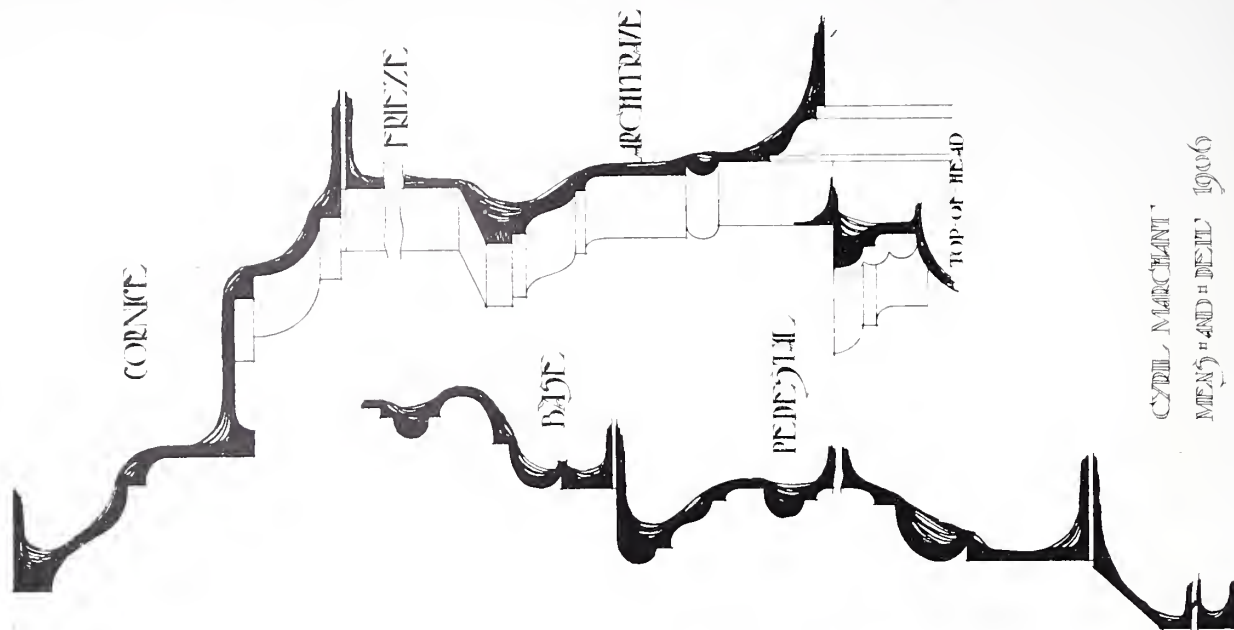
LION'S HEAD



PATTERN ON PEDESTAL

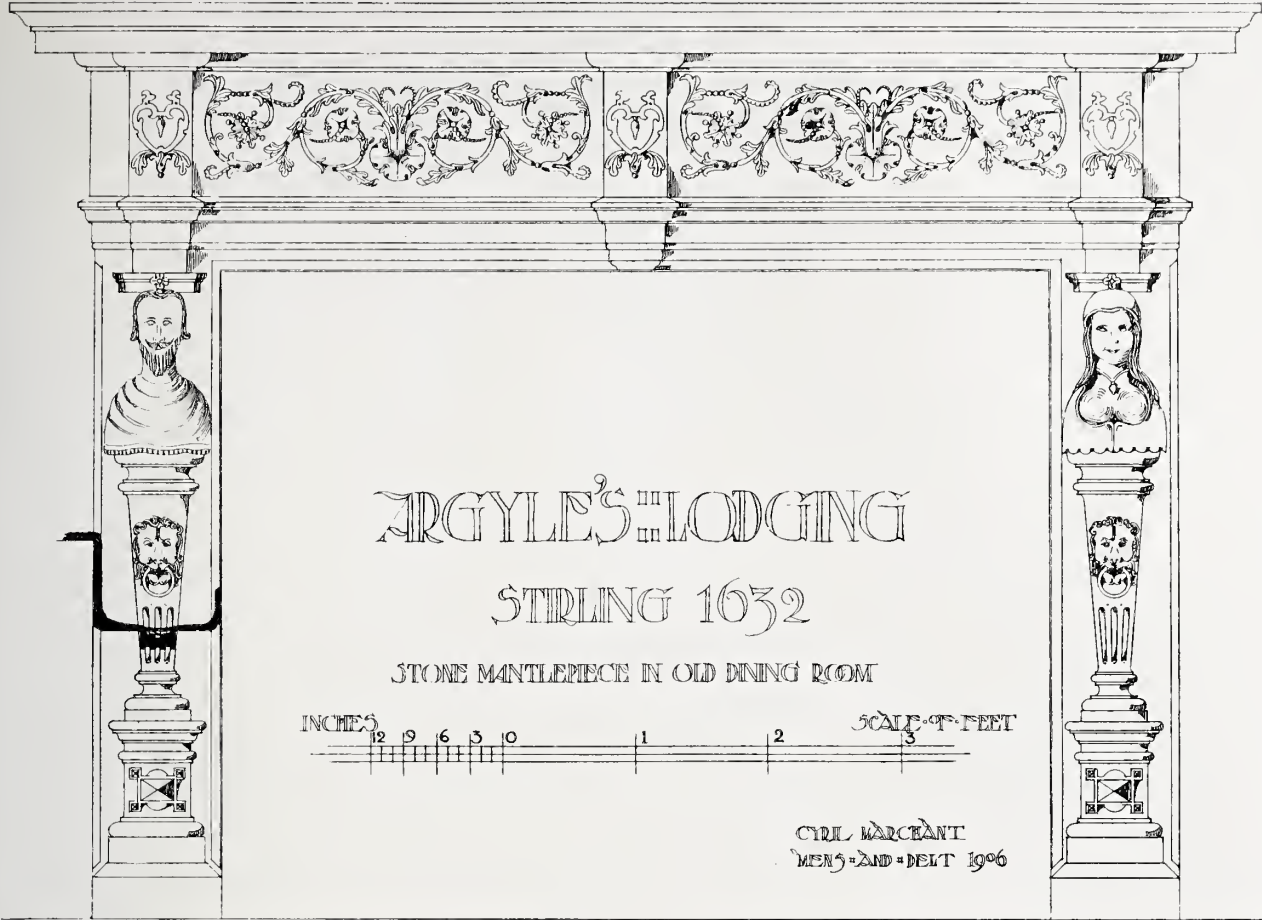


ORNAMENT ON FRIEZE

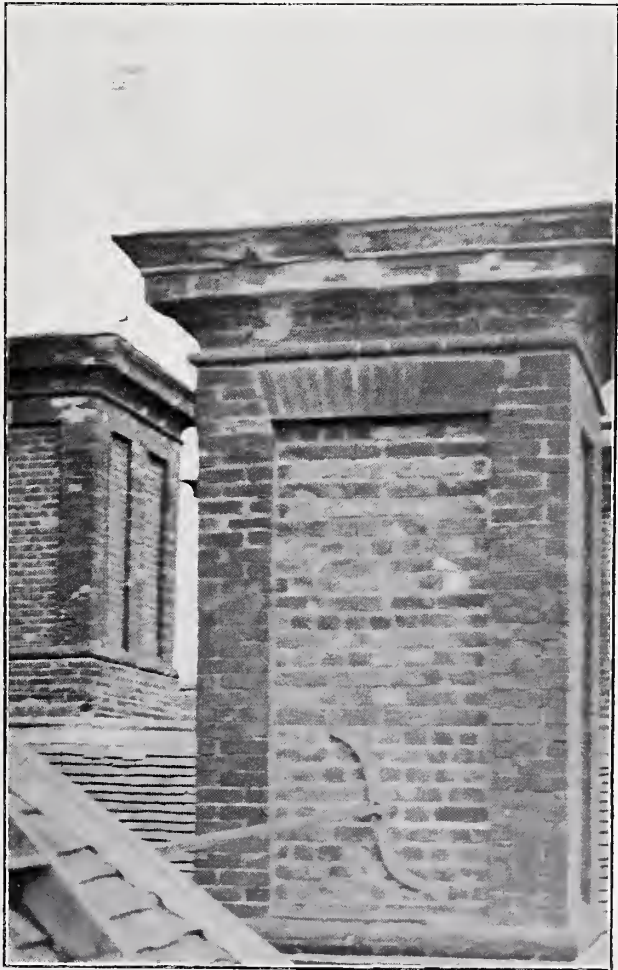


CYCL. MARCHANT  
MEXAS "AND" DESIG. 1900

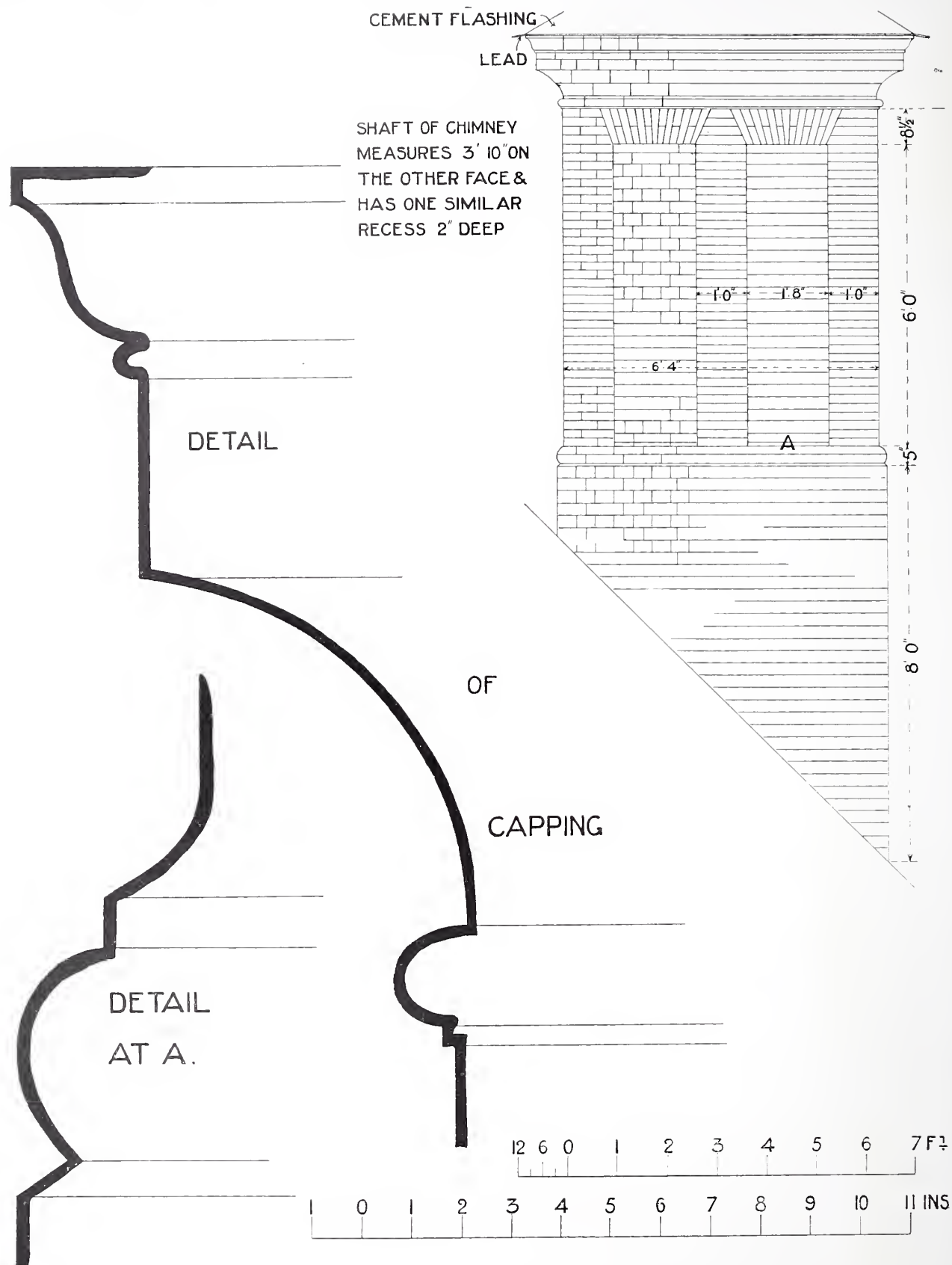




CHIMNEY, MARLBOROUGH COLLEGE.







CHIMNEY AT MARLBOROUGH COLLEGE.

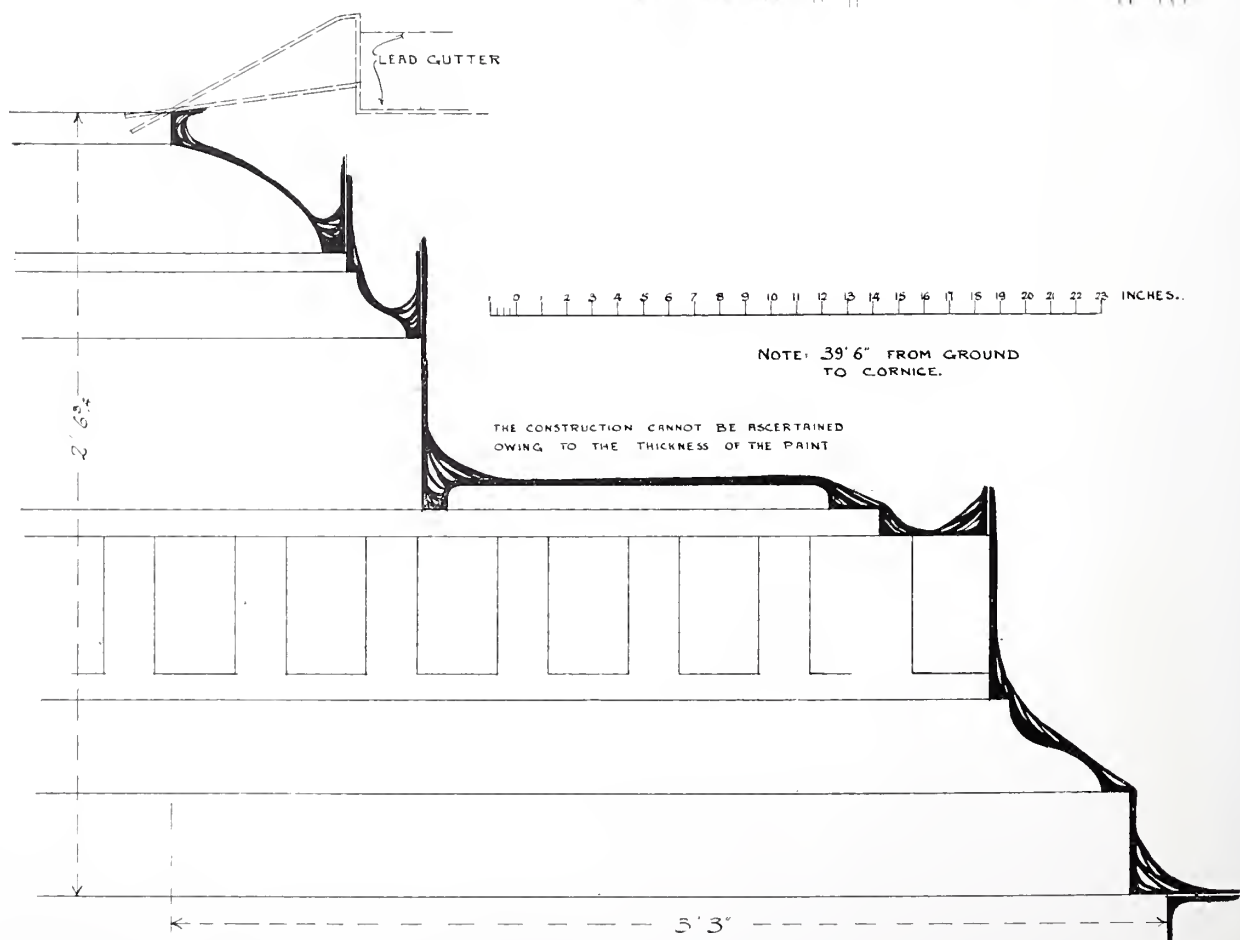
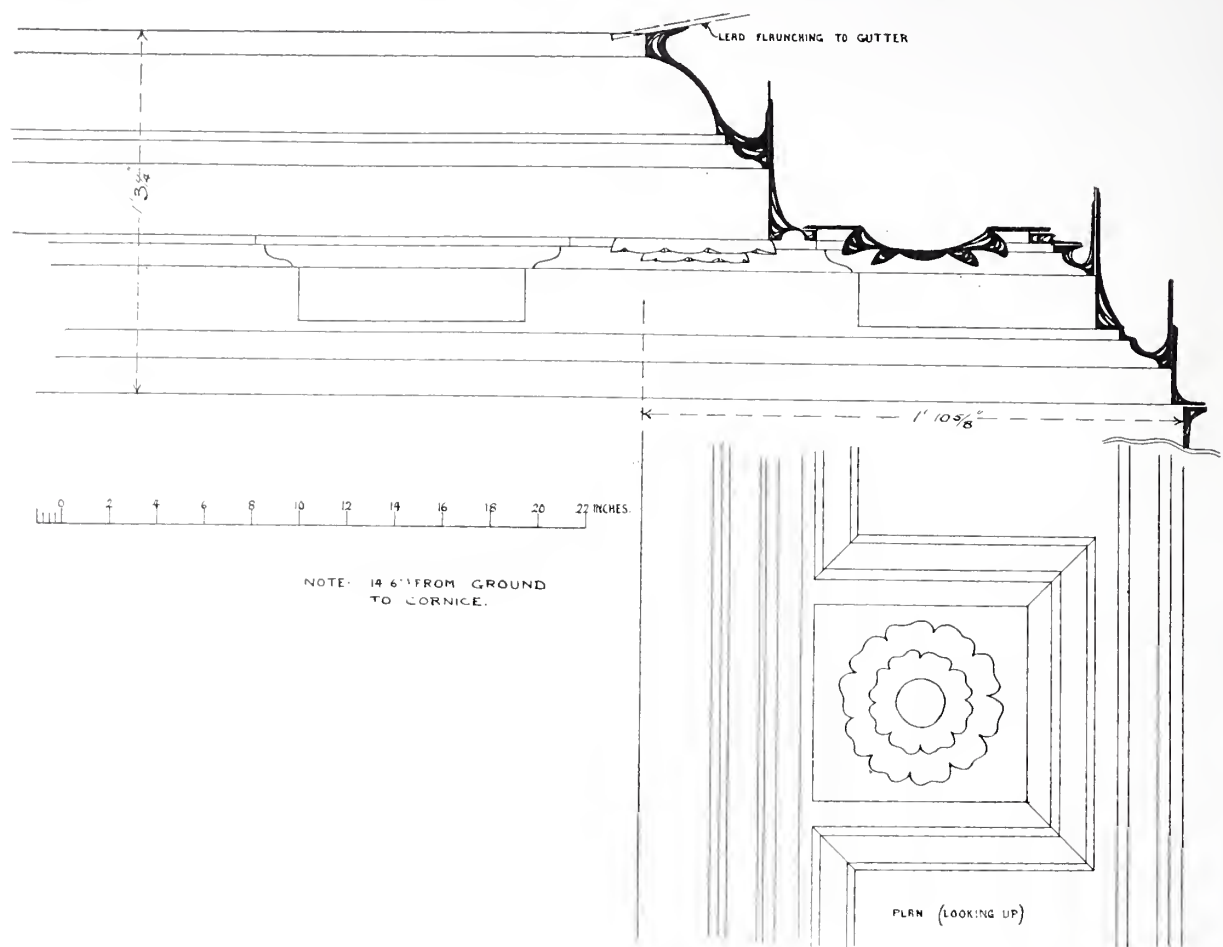
MEASURED AND DRAWN BY FRANCIS BACON, JUNR.





TWO WOODEN CORNICES, ROYAL HOSPITAL, CHELSEA.

*Photos: Arch. Review.*



TWO WOODEN CORNICES, ROYAL HOSPITAL, CHELSEA.  
MEASURED AND DRAWN BY FRANCIS BACON, JUNR.



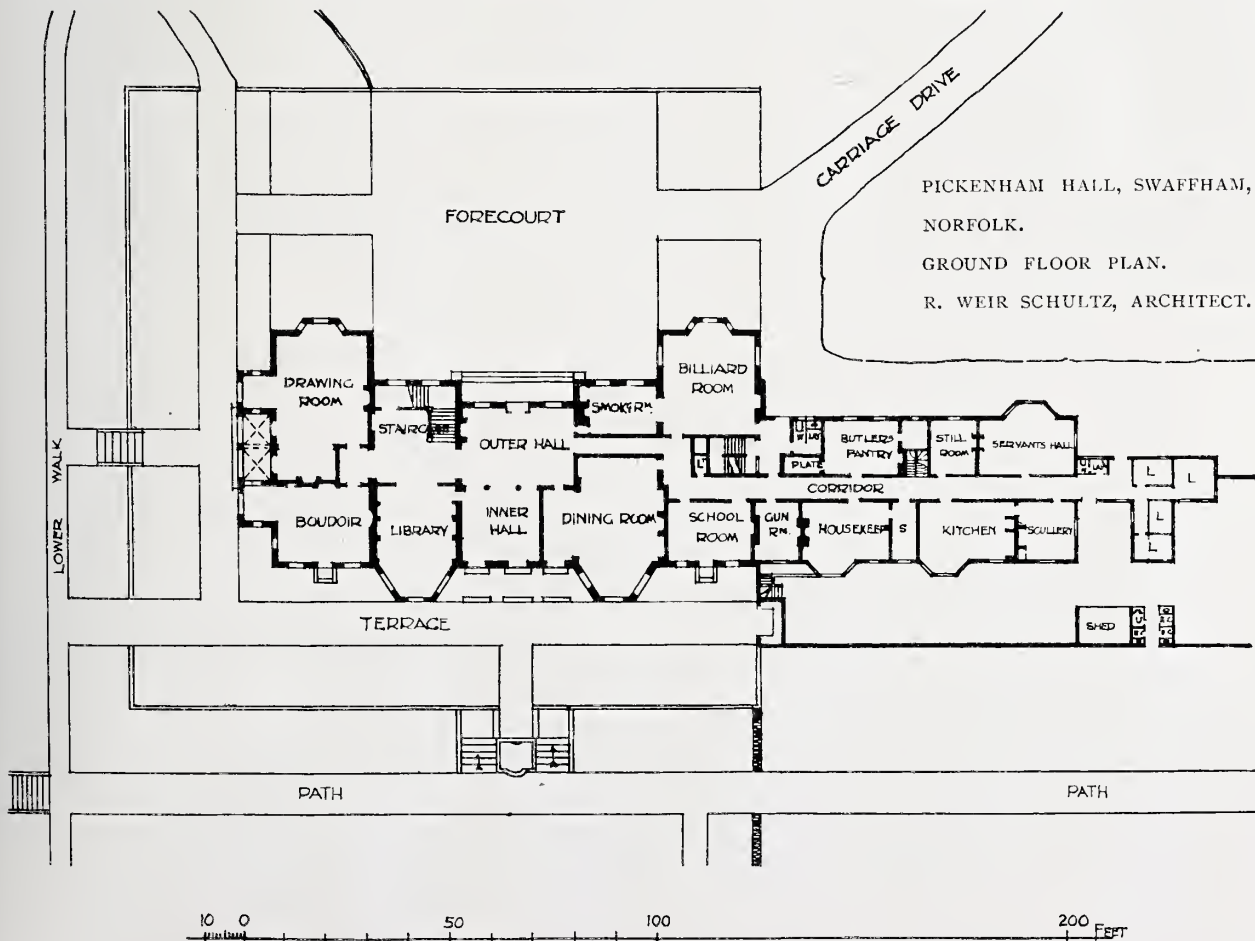
# Current Architecture.



**PICKENHAM HALL, NORFOLK.**—Pickenham Hall is about three miles south of Swaffham. It lies in the valley of the River Wissey, which runs through the grounds. The old house was in a very dilapidated state,

and had been much pulled about at various periods. There was nothing of much interest in it. It had been transformed about 1830 by the Chutes, the former owners, into a porticoed mansion with Greek Ionic columns, pilasters, and entablature in Roman cement. Everything had been sacrificed to the portico, and the house was very badly arranged inside. The property passed into the hands of Mr. G. W. Taylor in 1902, and his instructions to the architect were to save as much of the old house as was reasonably possible, and to incorporate it in a larger house to be built of red brick with white cornice and good chimneys. The old house was found, on being cut into, to be in a much worse state than was expected, and eventually only the bare walls of the central portion were kept, and one of the rooms of the 1830 period, viz. the library. The house as now completed consists of main block and office block, all built in red brick. The windows are case-

ments, opening inwards to main part of house. The cornice is of wood painted white, and the roof is covered with red tiles. The entrance and inner hall and the billiard and smoking rooms are panelled in oak. The main staircase also is of oak. There are ornamental plaster ceilings in the hall, dining-room, and drawing-room; most of the modelling for these was done from the architect's sketches by the proprietor, Mr. Taylor. The facing bricks, five courses to the foot, were supplied by Messrs. Allen & Sons, of Sudbury, Suffolk, and the roof tiles by Messrs. Tucker & Sons, of Loughborough. It is interesting to note that these tiles are made in the old manner which has helped to make old English manor-houses and country dwellings so picturesque to-day, the craftsmen being trained specially by one of the members of the firm whose family has for generations been familiar with this nearly extinct method of manufacture. In the present day, when architectural requirements show a reaction from the harsh results of labour-saving machinery, it is pleasing to find a revival in the old hand-made goods which tends towards the extinction of the soulless uniformity of machine-made materials of the present generation. Ancaster stone was used for the front door, and Mr. Bertram Pegram modelled the design for the carving over the front door from the architect's sketches, the carving being





View from the Lower Walk.

*Photo: Campbell-Gray.*

PICKENHAM HALL, SWAFFHAM. R. WEIR SCHULTZ, ARCHITECT.

done by Mr. Lawrence Turner, who also did the brick carving under the two hooded windows in east front and some wood carving and modelling in the interior of the house. The electric light installation was designed and carried out by Mr. V. G. Middleton, of Broadway Chambers, Westminster. The generating plant is in the stable buildings, and consists of two  $13\frac{1}{2}$  h.p. oil engines driving multipolar dynamos. Current is supplied to 364 lights in house, stables, &c., and also to a motor driving a pump which supplies water for domestic purposes to the house. This pump delivers to a tank in house, and a simple arrangement is fitted whereby, as soon as the tank is filled, the motor is automatically stopped. A large centrifugal pump is also electrically driven, this pump being placed beside a receiving tank into which all sewage into the tank is directed.

Owing to unfavourable levels the sewage has to be forced by the pump some 300 yards before it can be disposed of, and electrical arrangements are so designed as to permit of the pump being started from the engine-room, automatically stopping itself when the level of liquid in receiving tank has been reduced to a pre-arranged height. The whole of the wiring has been carried out in screwed steel conduits, permitting in actual practice the ready withdrawal of wires without disturbance of wall surfaces, &c., in case of failure. Messrs. Musselwhite & Sapp, of Basingstoke, whose tender was the lowest, were the general contractors for the house, and they have carried out the work at a cost of over £20,000. Mr. W. F. Milne was the clerk of works. The architect for the whole of the work was Mr. R. Weir Schultz, of 14, Gray's Inn Square, W.C.





The Entrance Front.

PICKENHAM HALL, SWAFFHAM. R. WEIR SCHULTZ, ARCHITECT.

Photo: Campbell-Gray.





Photo: Campbell-Gray.

Main Entrance.  
PICKENHAM HALL, SWAFFHAM. R. WEIR SCHULTZ, ARCHITECT.



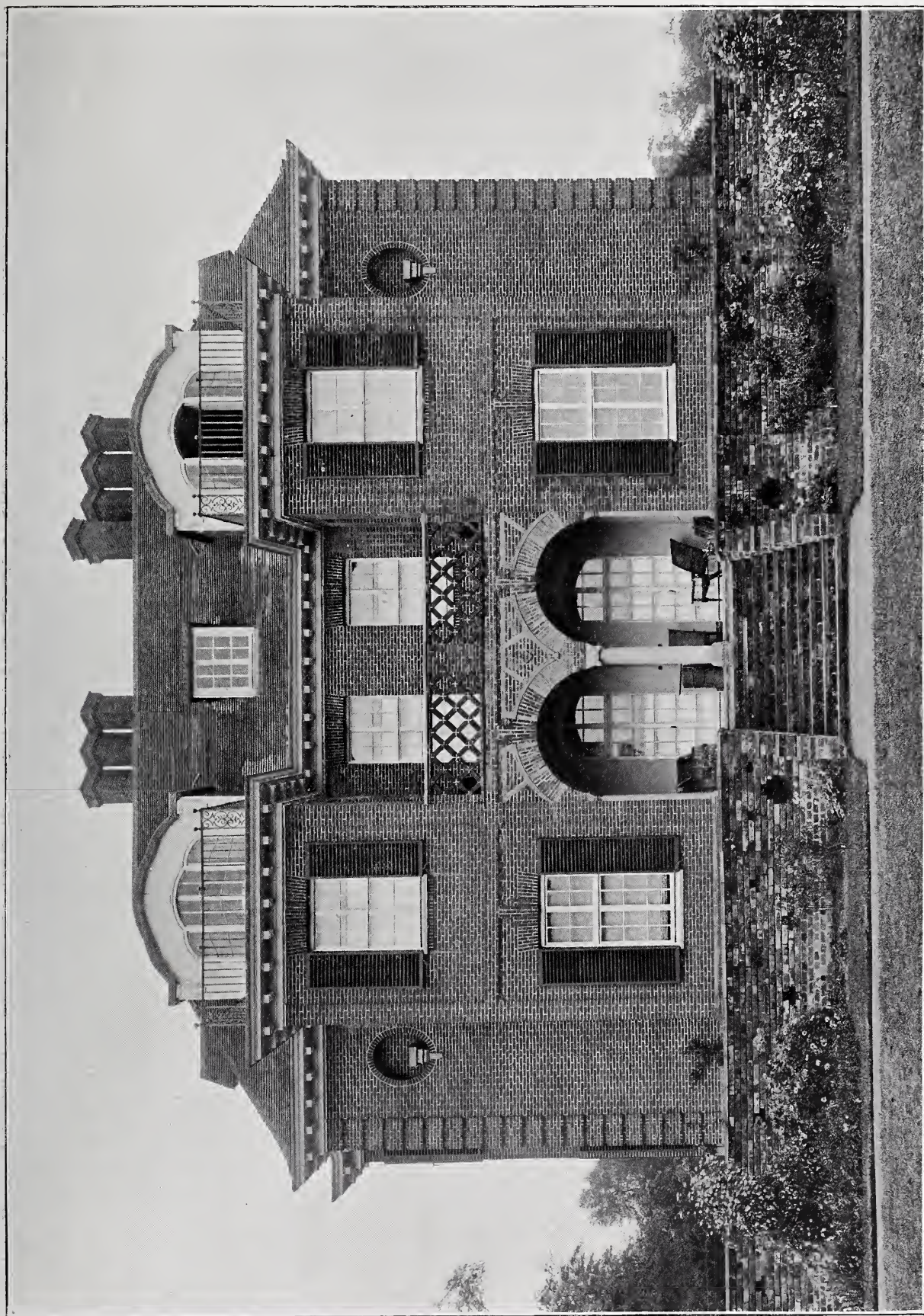
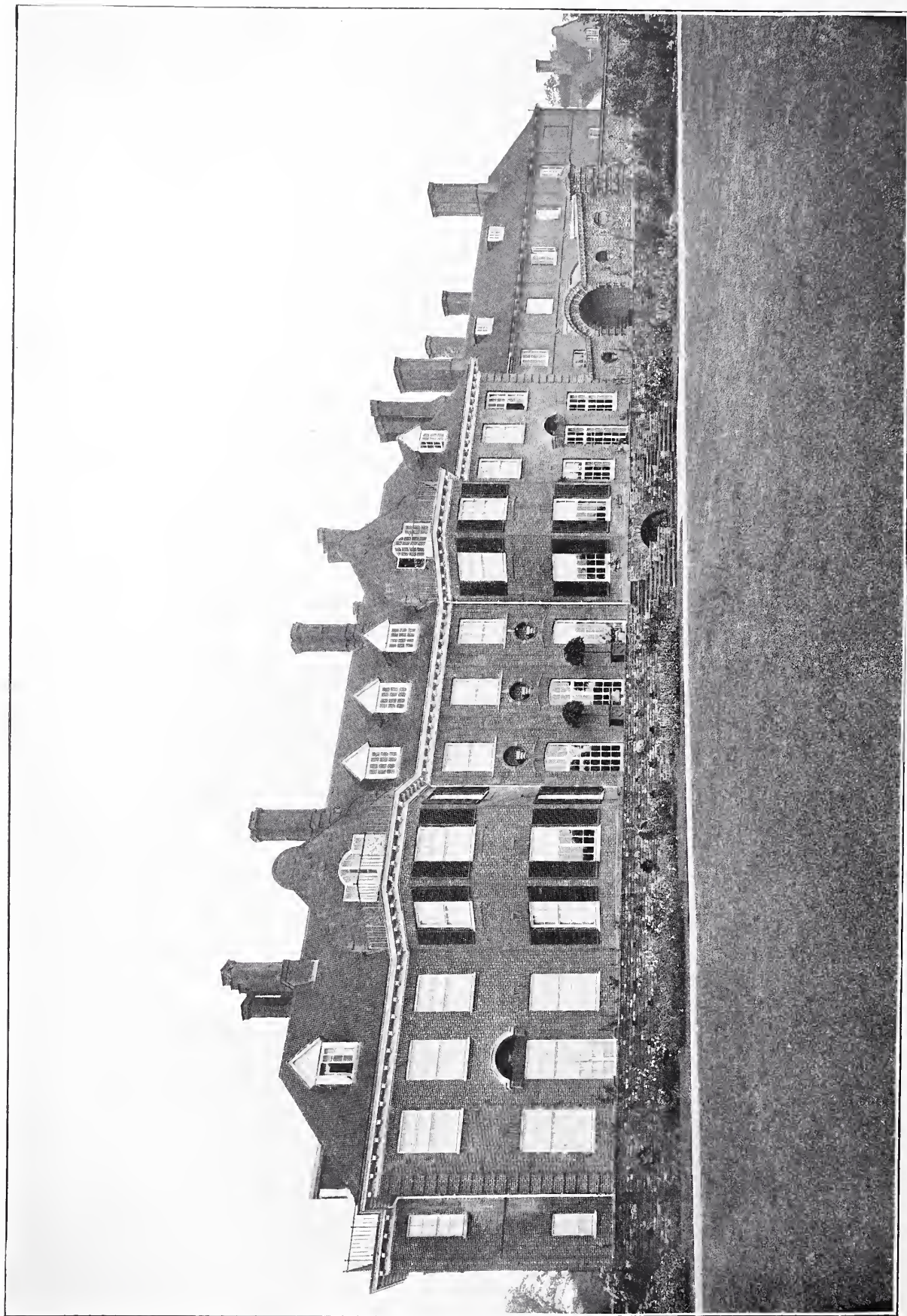


Photo : Campbell Gray.

Loggia to Drawing-room.

PICKENHAM HALL, SWAFFHAM. R. WEIR SCHULZ, ARCHITECT.





The Garden Front.

PICKENHAM HALL, SWAFFHAM. R. WEIR SCHULTZ, ARCHITECT.

*Photo Campbell-Gray.*



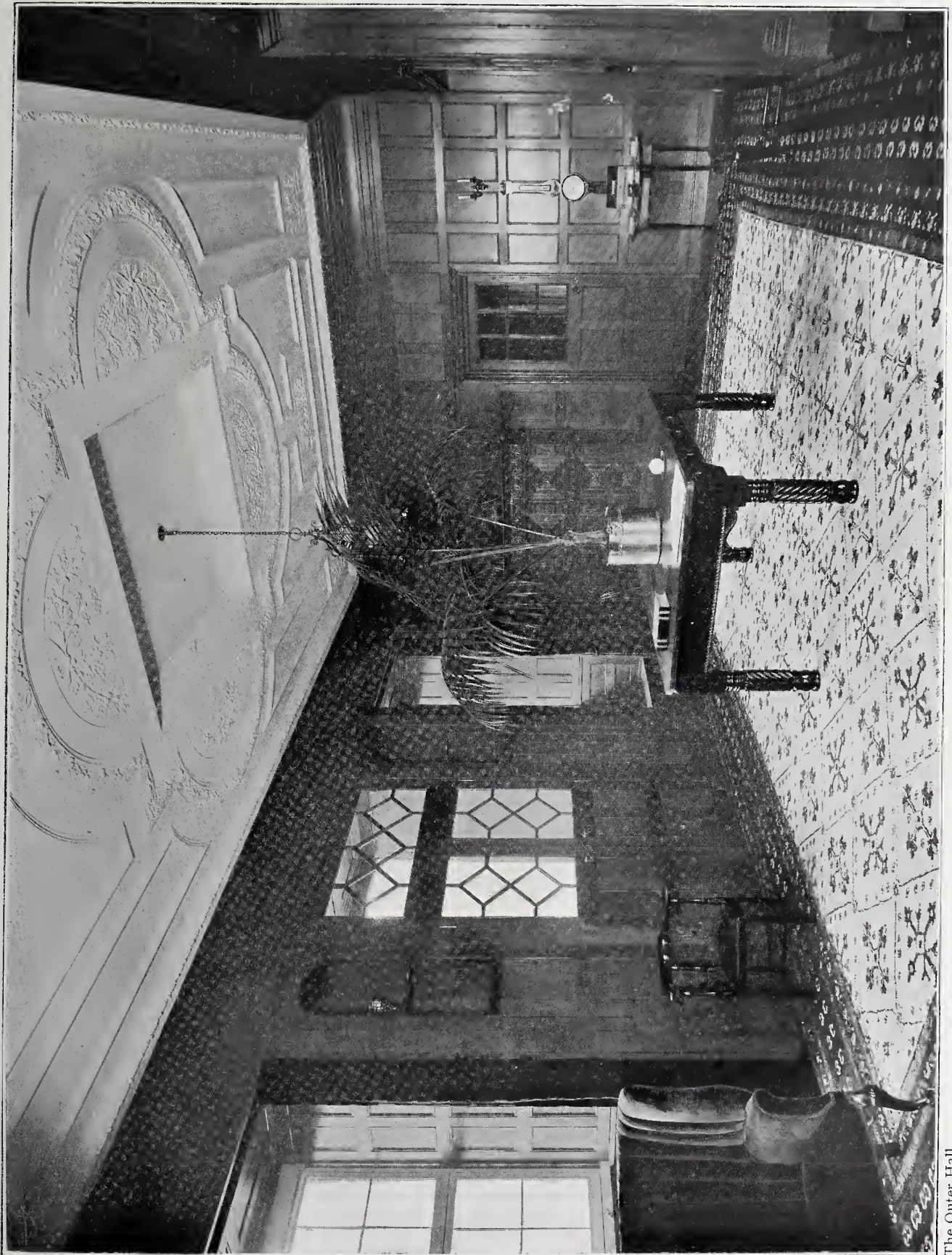


Photo: Campbell-Gray.

The Outer Hall.  
PICKENHAM HALL, SWAFFHAM. R. WEIR SCHULTZ, ARCHITECT.





The Dining-room.

PICKENHAM HALL, SWAFFHAM.

Photo: Campbell Gray.



# Sutton Coldfield Town Hall.

Arthur R. Mayston, Architect.

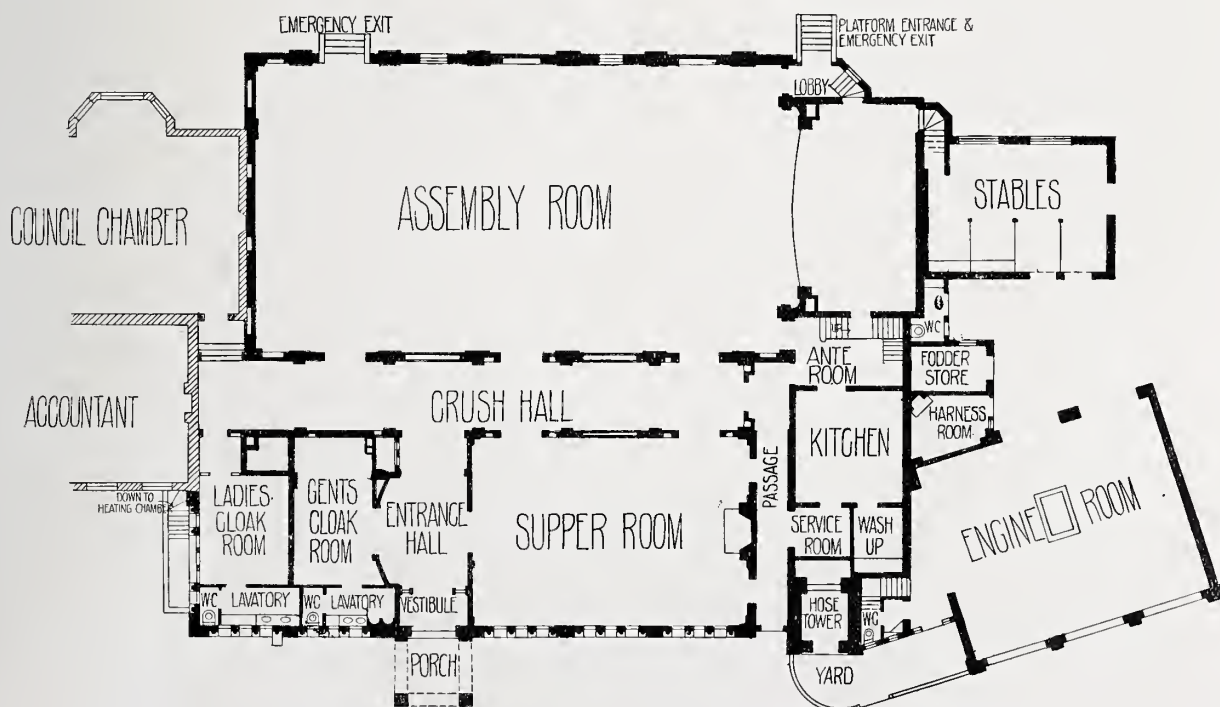


THE New Town Hall, in King Edward Square, adjoining the existing Council House, was opened last September by the Mayor and Mayoress (Councillor and Mrs. R. H. Sadler). The building consists of large assembly hall, reception or supper room, entrance and crush halls with cloak-rooms and lavatories for both sexes. Dressing-rooms and a green-room have been provided in connection with the platform, which is also convertible to stage purposes. The clock tower acts as a ventilating shaft. The style adopted has been Georgian to harmonise with local tradition, the materials used being red local bricks, and Monk's Park Stone with Kentmere slates for the roofs.

The general contractor was Mr. T. Elvins, of Birmingham. The Monk's Park Bath stone was

supplied by the Bath Stone Firms, Ltd.; the locks, door, and window furniture, springs, &c., by Messrs. Ramsay and Brothers, of Birmingham; the clock in tower by Messrs. Evans and Sons, of Birmingham; the stone-carving by Mr. Gilbert Seale, of London; the Granolithic paving by Stuart's Granolithic Company, of London; and the heating and ventilating engineering were carried out on the Atmospheric Company's steam-heating system.

The electric lighting was carried out under the superintendence of Mr. Trevor Duesbury, the Borough Electrical Engineer. Mr. Arthur R. Mayston, A.R.I.B.A., of London, was the architect, and as no clerk of works was employed he was assisted in the superintendence by Mr. W. A. H. Clarry, A.M.I.C.E., the Borough Surveyor. The new Fire Station, which really forms part of the building, was opened in November last.



SCALE 10 5 0 10 20 30 40 50 60 70 80 90 OF FEET





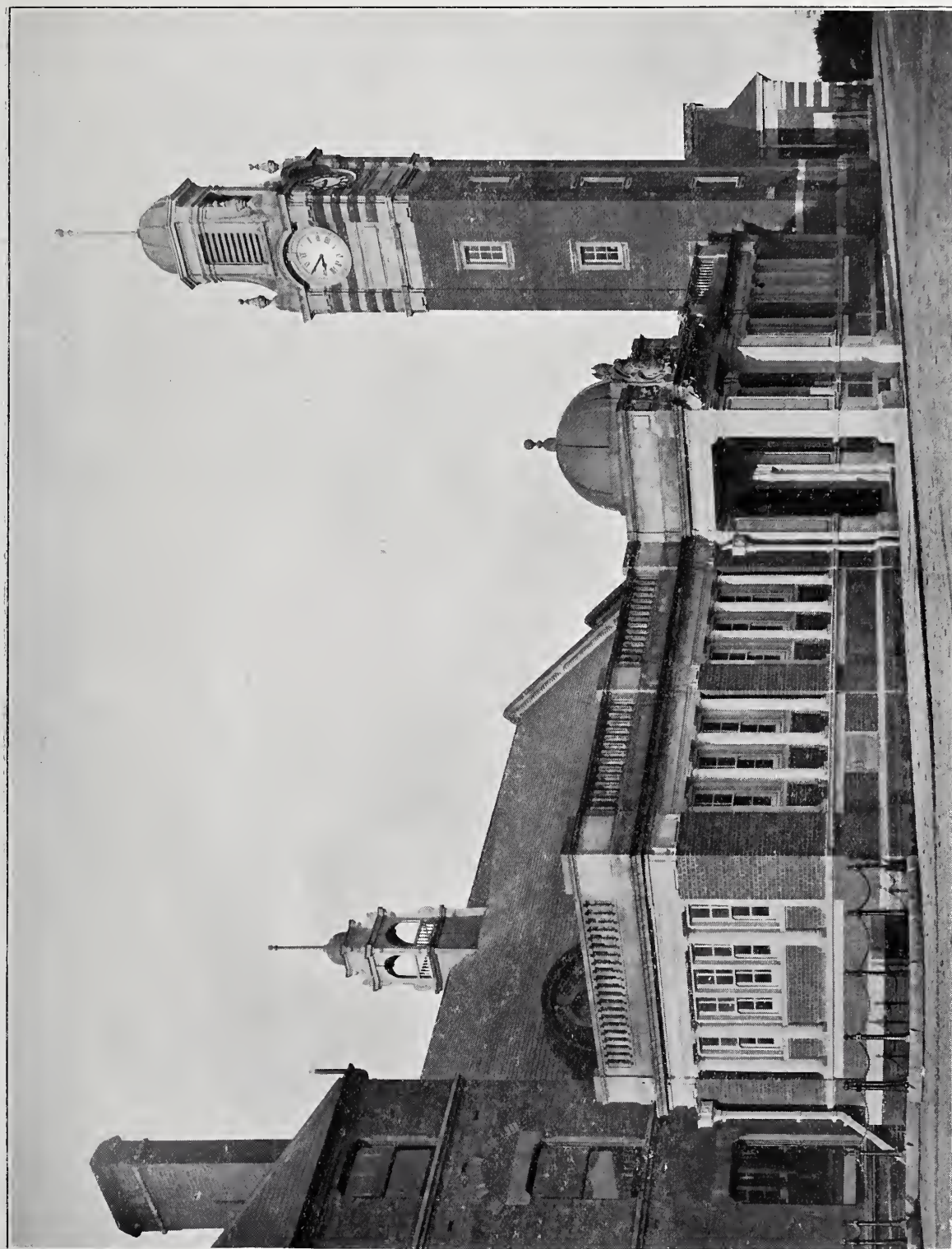
REAR VIEW.



THE FIRE STATION.

*Photos : T. Lewis, Birmingham.*





*Photo : T. Lewis, Birmingham.*

GENERAL VIEW.





THE ASSEMBLY HALL.



THE SUPPER ROOM.

*Photos: T. Lewis, Birmingham*





*Photos : T. Lewis, Birmingham.*

CHIMNEY-PIECE IN THE SUPPER ROOM.

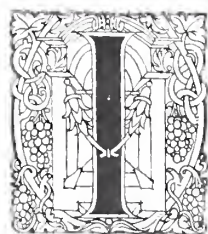


VIEW IN CORRIDOR.



# Secondary and Elementary Schools, Rotton Park, Edgbaston, near Birmingham.

Herbert T. Buckland and E. Haywood Farmer, Architects.



IN planning these schools chief attention has been directed to placing all class-rooms in each department upon one floor level. Class-room accommodation is provided for 300 boys and 300 girls in the Secondary School, and in the Elementary School 400 children in a mixed department, and 200 infants.

The Secondary School is planned with two large central halls, one each for boys and girls, with laboratories, lecture-room, art-room and gymnasium on the upper floor in a central position approached by stairs from each of them. Dining-rooms and kitchen are provided in the basement, similarly approached.

In the boys' department rooms for instruction in wood and metal working are planned at the end of the building, with access from the boys' corridors, near to the entrances. In the girls' school provision is made for instruction in cookery and laundry work, and large class-rooms are provided for this purpose.

The building occupies a long narrow site in one of the highest parts of Birmingham, with a north-west aspect to the City Road. The shape of the site has largely influenced the planning of the building, as it was necessary to provide access from it to four playgrounds, viz. : secondary boys, secondary girls, elementary girls and infants, and elementary boys, and the offices for the last had of necessity to be placed in the front, an arrangement which would not have been selected from choice.

The external facings are entirely of Black

Country bricks, ranging in tone from a buffish red to a deep purple: the mortar used for external jointing was made with silver sand, struck with a wiped joint as the work proceeded. The stone dressings are of Mottled Hollington, which harmonises well in colour with the brickwork. The roofs are of Hartshill sand-faced tiles.

Internally, the walls of all class-rooms, corridors, cloak rooms, lavatories, &c., have a dado of crown glazed bricks, while the Secondary School halls and ante halls have a deal panelled and painted dado about 7 ft. high.

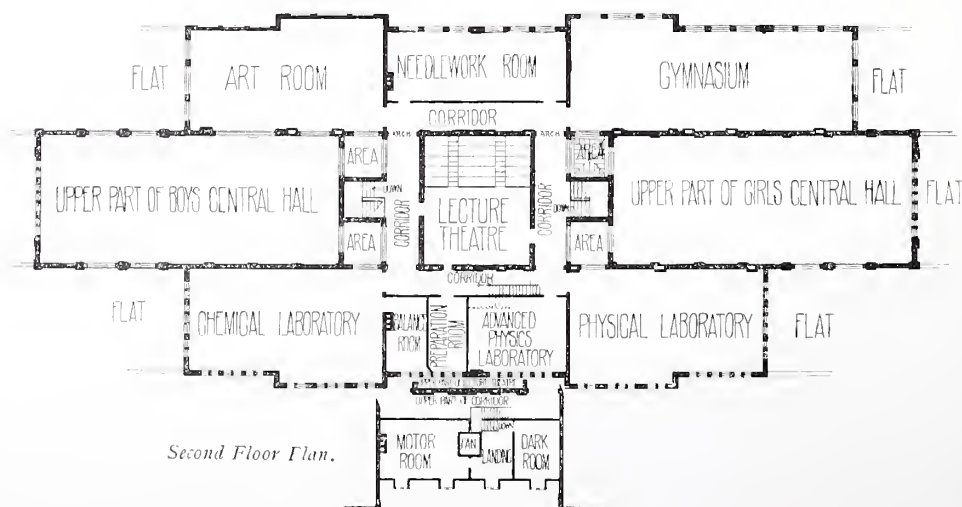
The heating is by means of atmospheric steam on the "Nuvacuumette" system, and the ventilation upon an exhaust system. Two large centrifugal fans, driven by electricity, draw the foul air through underground ducts from the various rooms to the fan chamber, and discharge it up the tower into the outer air. Outlets in the rooms are provided in the riser of a step at the back of each room. Fresh air is admitted to the rooms by ventilating gratings at the back of the radiators, and by opening windows.

The ventilation of the chemical laboratory is upon a separate system in connection with the fume cupboards which are provided on the working benches, a separate fan and motor fixed in the roof over the laboratory provide the necessary exhaust power, and discharge the fumes through the roof ventilator provided for the purpose.

The artificial lighting throughout is by means of high-pressure incandescent gas, the compressor driven by electric power being in the basement.

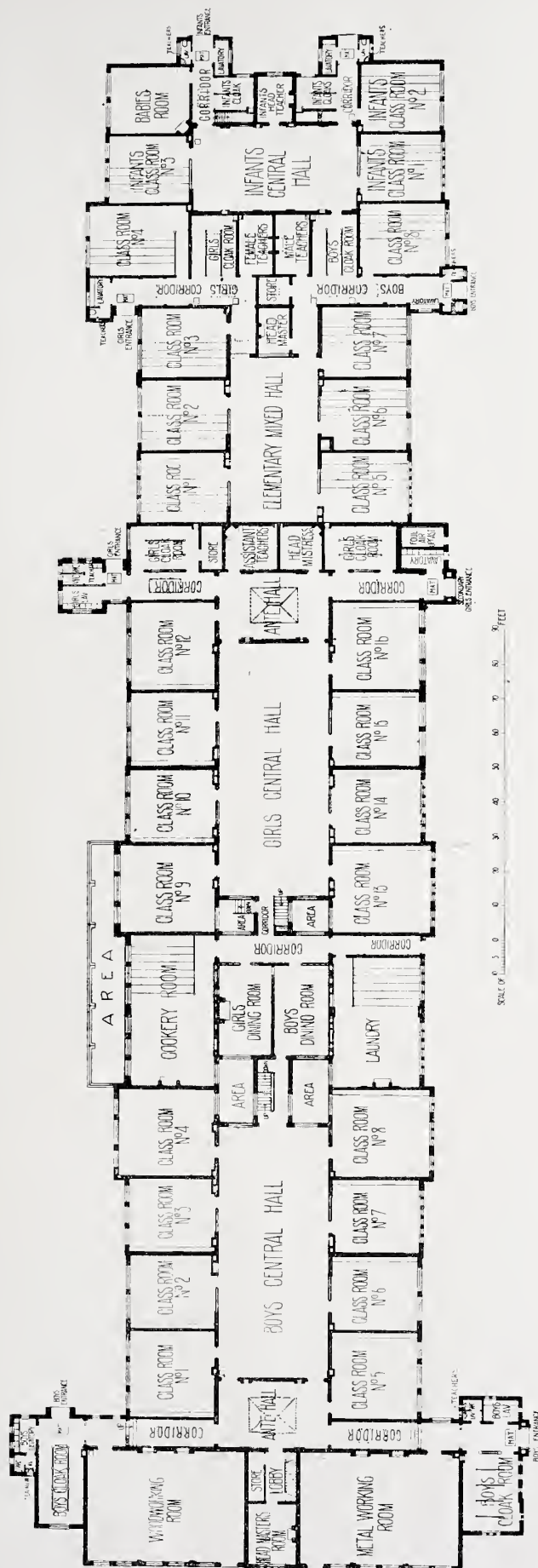
Mr. Anthony Rowse was the quantity surveyor; Mr. Horace R. Appelbee was clerk of the works; and Messrs. T. Lowe and Sons were the general

*First Floor Plan.*



SCALE OF 0 10 20 30 40 50 60 70 80 FEET





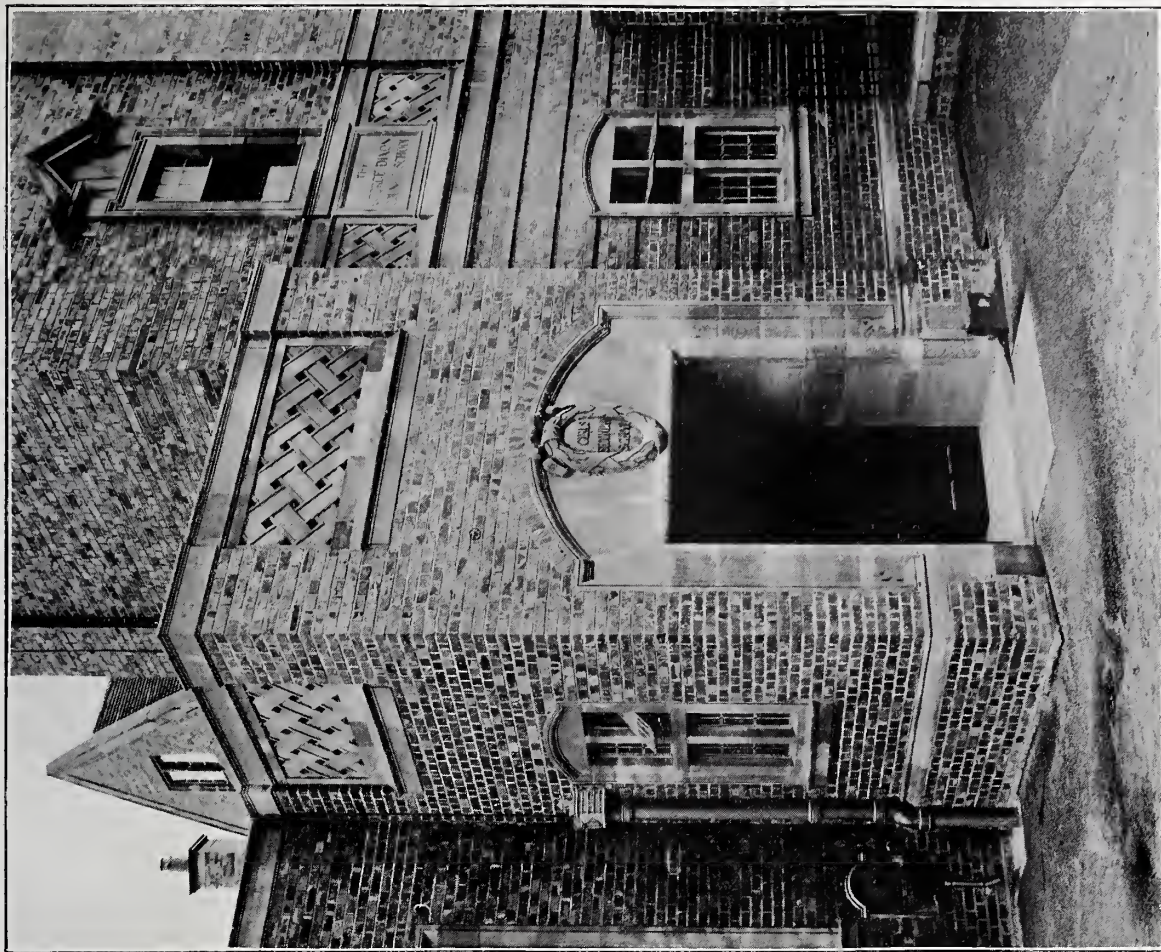
GROUND PLAN.





GENERAL VIEW.





DETAIL OF ENTRANCE TO GIRLS' SECONDARY SCHOOL.



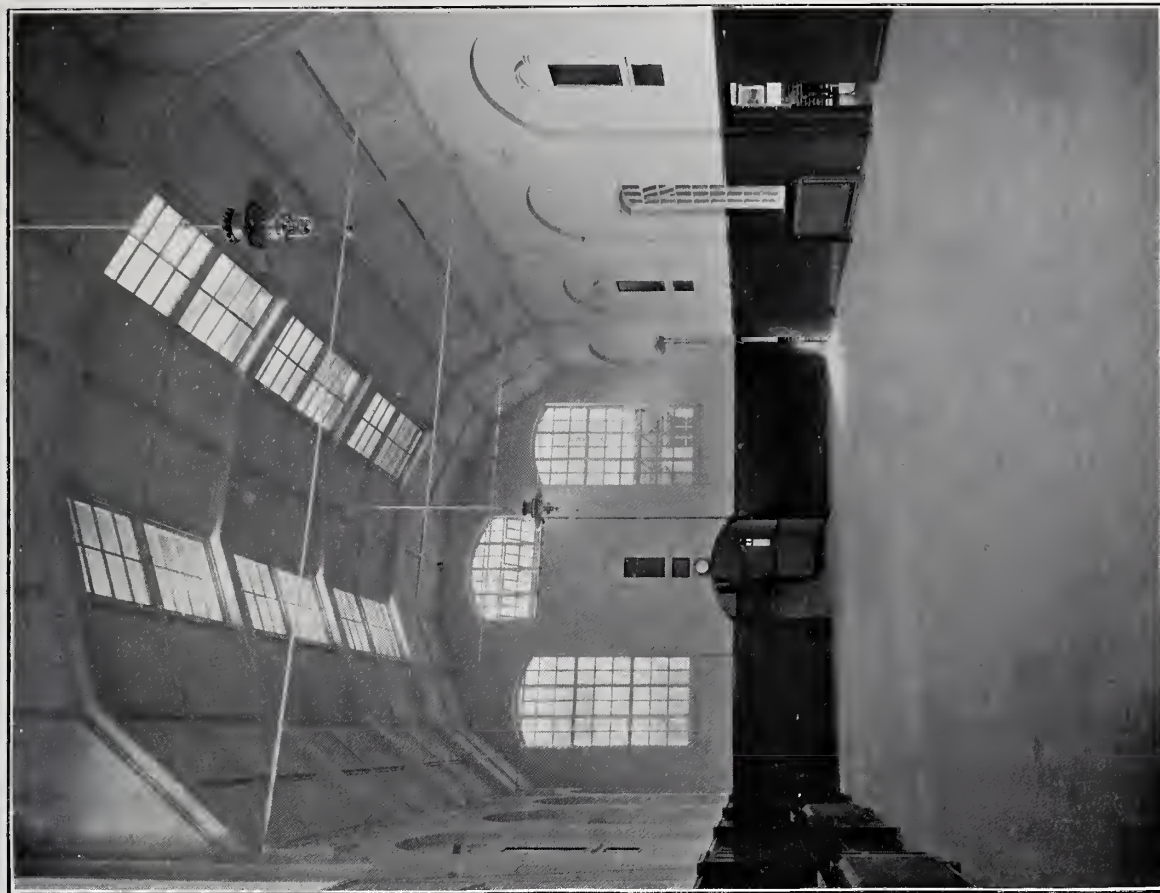
DETAIL OF FRONT.





BACK VIEW OF SECONDARY SCHOOL.





SECONDARY SCHOOL : A CENTRAL HALL.



ELEMENTARY MIXED SCHOOL : CENTRAL HALL.





VIEW OF TOWER AND BOYS' ENTRANCE.

contractors. The gas lighting was carried out by Messrs. James Keith, Blackman & Co.; the sanitary works by Messrs. Doulton & Co., Oates and Green, Ltd., Shanks & Co., and Twyford's, Ltd. The closets supplied were Messrs. Doulton's isolated trough type in strong fireclay. With these there is no contact between the different users.

They are of a special height to suit infants and children, automatically flushed, and provided with inserted wood seats.

Messrs. Henry Hope and Sons, Ltd., supplied the metal casements and lead lights, and the stone carving was executed by Messrs. W. Aumonier and Son.



# Here and There.

*A Hansa League Relic—Mr. Ricardo's Forerunner—The Philadelphians' Exhibition—The Nugent Memorial—More Lead Fonts.*



IN days when the hated foreigner perturbs our fiscal minds a relic of the greatest continued assault on England of the foreign merchant is not without interest. The mysterious Hansa League had its depots almost everywhere on the Continent, and its political as well as its commercial power was immense. In London its home was at the Steel-yard, and though Elizabeth expelled the Hansa merchants they came back again quietly. The peculiar interest of the white stone shield now illustrated is its late date. It can hardly be earlier than the middle of the eighteenth century, but bears a motto which translated reads: "The sign of the German Hanseatic merchants of London residing in the Kingdom of England."



The shield now adorns a rockery in Bickley, and nothing is known of its origin, but it evidently was fixed to a wall, as fragments of brick still adhere to the back. As a piece of architectural heraldry it is a pleasant change from some of the outrageous vagaries which too often find a place on modern buildings and give opportunity to the enemy to blaspheme.

The practice of indicating heraldic colours in carving or in engraving by different sorts of hatch-

ing is a comparatively modern custom which should be rigidly eschewed. It has no root in the times when heraldry was a real need and had real meaning. If we are to borrow from antiquity and use a dead language for decorative purposes in an age when it has no relationship to modern habits, we can at least avoid foolish anachronisms, and fancy hatching to express colours is one of them.

\* \* \* \* \*

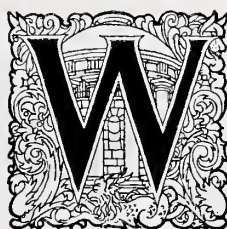


PROBABLY few recent buildings have created so much interest as the coloured house built to Mr. Halsey Ricardo's design in Addison Road, Kensington, which, by the way, will soon be illustrated in these pages.

The writer of this note lately came upon a delightful biographical pamphlet of the end of the eighteenth century on Irish painters, sculptors, and architects. The notes are signed "Pasquin," a convenient cloak for a writer who indulged in the wildest personalities. In general, however, he reserved his vitriol for painters, and was civil to architects. Of the work of James Gandon, who was invited to Dublin to build the Custom House, Pasquin says that it was "all executed with considerable taste and some magnificence."

It was one James Hagarty, however, who suggests Mr. Halsey Ricardo. "He occasionally amused himself with decorating or illuminating the outsides of houses. He was a great humourist, but a worthy man." "But" is a priceless word.

\* \* \* \* \*



WE have received the catalogue of the thirteenth annual Exhibition of Architecture and the Allied Arts of the Pennsylvania Academy of the Fine Arts and the T-square Club, Philadelphia, which, as is usual with the American catalogues, contains a large number of illustrations of the principal exhibits, amongst which mention may be made of the United States Court and Post Office





(Photo: A. P. Monger)

MEMORIAL TO MONSIGNOR NUGENT IN ST. GEORGE'S SQUARE, LIVERPOOL.

F. W. POMEROY, A.R.A., SCULPTOR.

The cost was defrayed by the subscriptions of every denomination and creed.

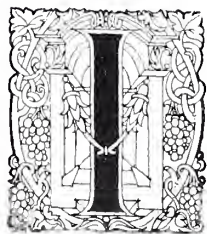
Building, Indianapolis, a fine and well-proportioned classical building by Messrs. Rankin and Kellogg; also a design for an immense Automobile Club by M. Jean Hebrard. A house at Colonia, New Jersey, by Mr. G. Nichols, and another at Saratoga, New York, by Mr. Charles Barton Keen, show that the American house architects are taking a few hints from our domestic work. Mr. Frank Chouteau Brown has also picked up some of the traits of our modern domestic work; these are not, however, the best ones.

Two studies for painting in the pendentives of the Essex County Court House by Mr. Blashfield show an effective treatment of classical drapery, but the models were evidently types of modern American beauty.

We note that there are a certain number of English architects whose works are included among

the exhibition, and this is certainly a very laudable development. Some day it is to be hoped that we shall have an exhibition of architecture in England, to which it will be possible to invite our American *confrères* to send drawings and photographs.

\* \* \* \* \*



IN an article in March last I gave what purported to be a complete list of English Lead Fonts, twenty-seven in all. This must now be brought up to twenty-nine owing to the discovery of two more. One at Penn, Buckinghamshire, is a plain, heavy, circular bowl, probably of the beginning of the seventeenth century. The other I illustrate. It stands on the lawn of Greatham House, near Pulborough, and the attention of the eminent authority on fonts, Dr. Alfred C. Fryer, F.S.A., was drawn to it by Mr. R. Garraway Rice, F.S.A. It has fallen to the low estate of a flower-pot, a fate unhappily too often reserved for old fonts when churches are "restored." This is not a dissertation on the relations of baptism and horticulture, but it is a little odd that the restorers of fifty years ago were so pleasantly unanimous as to the proper use for old fonts. The Greatham lead font was disestablished some forty years ago. It is a simple, unassuming thing, and I can hazard nothing by way of date. Rectangular, built up of sheet lead  $\frac{1}{4}$  in. thick, and with little feet at the corner, its only ornaments are small circles on the faces. There are indications of where the lock and hinge for the cover have been fixed. I am indebted to Dr. Fryer for the photograph.

LAWRENCE WEAVER, F.S.A.



LEAD FONT AT PULBOROUGH.



# Books.

## PUBLICATIONS OF THE ALCUIN CLUB.

1. *The Sign of the Cross in the Western Liturgies.* 1s. 6d.
2. *The Edwardian Inventories for Huntingdonshire.* 10s.  
London: Longmans, Green & Co., 39, Paternoster Row, E.C. 1906.

THE former is one of the "Tracts" of the Alcuin Club, by which name they are distinguished from its "Collections." As it deals not with the Cross itself but with the Ritualistic practices for which there is precedent, more than a passing reference to it would seem out of place in THE REVIEW.

With the latter the case is different, for it helps to fill out the story—the blackest in English history—of the abolition by Henry VIII. of the lesser and greater monasteries, and the desecration and spoliation by his successor of all the religious houses in England, and corporations such as the guilds.

"Begun in 1535 under the pretext of suppressing some of the lesser houses on account of their corruption, this policy of sacrilege went on until every religious house was gone" (until, according to some authorities, hardly less than a third of the land had changed hands). "In 1545 it was extended to colleges, chantries, and free chapels, and even to the parish churches it was extended in Edward's reign." Inquiries as to the goods of those churches were made of the Bishops in 1547, and the following order of the Privy Council was issued on March 3, 1551: "Forasmuch as the King's Majesty hath need presently of a masse of mooney therefore Commissions should be addressed into all Shires of England to take into the kings hands such church plate as remaineth to be employed unto his Hignes use." The making of all these inventories was the next business, and the Alcuin Club could hardly be better employed than in publishing such as it can. It must be love-labour for the most part, and that most likely accounts for the thoroughness which distinguishes the editor's work.

Because every guild had its patron saint, but chiefly because it had money, whereof the king needed a "masse," the guilds were abolished also, and if the artistic crafts ever recover from the blow which was struck at them then, those successors of Ruskin and Morris, the members of the Church Crafts League, will not have laboured in vain.

## RIDEAL'S SEWAGE PURIFICATION.

*Sewage and Bacterial Purification of Sewage.* By Samuel Rideal, D.Sc. (Lond.). 3rd edition. 16s. net. London: The Sanitary Publishing Co., Ltd., 5, Fetter Lane, E.C. 1906.

DR. RIDEAL'S third edition comes at a very opportune moment, owing to the very fluid state in which our knowledge of this important science is at the present moment. He has been able to include in this edition further experience gained in the bacterial methods of sewage disposal during the past five years, and has also incorporated the conclusions of the Royal Commissioners so far as they have been published.

A perusal of the notes on Bacterial Purification shows that the subject is getting more complex if anything than it was supposed at the beginning, and that the treatment involves very delicate handling. At the same time many installations have given every satisfaction.

Dr. Rideal is the strong advocate of preliminary anaerobic treatment, and the conclusions which he has incorporated in this new edition very strongly bear out his ideas.

It is hardly possible in the compass of a short review to enlarge upon the more technical points of Bacterial Purification, but the main difficulty has been to get rid of the matter in suspension, which, partly organic and partly mineral, has combined to choke most of the filters which have been designed for the purification. Dr. Rideal shows that the preliminary anaerobic treatment which

he advocates, and which is entirely a natural operation, very largely reduces the amount of sludge. Thus the liquid sludge at the Birmingham works, under septic treatment, is only 128,000 cubic yards for 21,500,000 gallons flow daily (dry weather), as against 281,000 cubic yards for 20,000,000 gallons flow daily (dry weather) in 1896 under the old lime process.

At Manchester the sludge removed averaged per 1,000,000 gallons of sewage  $8\frac{3}{4}$  tons (consisting of 85 per cent. of water), as against 18 tons (consisting of 88 per cent. of water) per 1,000,000 gallons during the former chemical treatment.

These enormous decreases, which are only two out of those quoted, show how helpful this preliminary treatment is in eliminating the most troublesome polluting feature of the sewage.

The book will be invaluable to all those who are concerned or interested in this question.

## SANITARY ENGINEERING.

*Sanitary Engineering with respect to Water Supply and Sewage Disposal.* By Leveson Francis Vernon-Harcourt, M.A., M.Inst. C.E. With 287 Illustrations. Price 14s. net. London: Longmans, Green & Co., 39, Paternoster Row, E.C. 1907.

THIS comprehensive work has occupied the leisure time of Mr. Vernon-Harcourt for the last five years, having been commenced in 1901, when the publishers noted that they had no work specially connected with the important branches of Water Supply and Sewage Disposal. Mr. Vernon-Harcourt's previous work on "Civil Engineering as applied in Construction" had just been printed off, and they requested him to remedy the omission.

Mr. Vernon-Harcourt in his preface draws some attention to the erroneous theory concerning the design of Masonry Reservoir Dams which became current in March, 1905, when a scare was raised as to the stability of the Assuan Dam.

The book is divided into two parts, the first of which deals with Water Supply, and the second with Sewage Disposal. The work is clearly arranged in paragraph form with heavy type heads, and the information is given in a very concise and lucidly written form. The illustrations are commendable for their clearness, and have been the work of Mr. Edward Blundell, Mr. Vernon-Harcourt's assistant. It is needless to say that the examples given are very recent and the information on Dams and Impounding Reservoirs is very complete.

Of the 396 pages of information, 284 are devoted to Water Supply, and the Sewerage matter is, if anything, rather inadequately dealt with, considering that a chapter is taken up with Interior Plumbing Arrangements. The information on bacterial purification is not very full, and it is clear that Mr. Vernon-Harcourt is not so much at home with the biological and chemical sides of this branch of engineering as he is with waterworks and the more constructional side of the engineering profession. Indeed, the manner in which the Sewage Disposal information runs from House Drainage to Refuse Destructors is quaint, and this important subject is disposed of in four pages, which can hardly be considered adequate treatment.

This defect, which also occurs in Colonel Moore's great work on Sanitary Engineering, is really due to the anxiety of the publishers to cover more subjects than can be conveniently incorporated within the covers of one book. Water Supply requires at least a volume to itself. Sewage Disposal requires another, and in the latter subject refuse destruction hardly has a part. Refuse Destruction should really be incorporated in a work on Scavenging, and for a good work on this subject there has been an opening for some time.

The subject of Sewage Disposal at the present day has become so important and so complicated that it is more than probable we shall in the future find engineers specialising in this branch alone.



It would, however, be unfair to criticise Mr. Vernon-Harcourt too strongly for what is probably the fault of his publishers. As an introductory study to the two important subjects of modern engineering the work will be found of very considerable value, and we can recommend it to everyone who desires to get an adequate grasp of these subjects before studying them in detail.

### MIDDLETON'S MODERN BUILDINGS.

*Modern Buildings: Their Planning, Construction, and Equipment.* By G. A. Middleton, A.R.I.B.A., assisted by a specially selected Staff of Contributors. In Six Volumes. Volumes II., III., IV., V., 10s. 6d. each net. London: The Caxton Publishing Company, Clun House, Surrey Street. 1906-7.

MR. MIDDLETON'S enterprise has now reached its penultimate stage, and it is possible to gather some idea of the scope and value of the work. The number of works of a more or less encyclopædic character which have appeared during the last few years is very large. Some of these have been designed for technical readers alone, some for the general public; it is a little difficult to say into which category Mr. Middleton's work should be placed. We have an idea that it is intended to captivate both classes, for the information generally is given without too much technicality, and in a manner that would be understood by an intelligent layman.

The policy of illustrating the various branches of modern building construction, with examples of actual buildings erected, is certainly one to be commended, though in places, it is to be noted, such examples do not bear out the ideas given in the text, and some examples given are not ones which should have had a place in any work of this character.

In the fifth volume there is an interesting part devoted to Australian Building, from which we see that in domestic work, at all events, this colony has much to learn from the old country.

Mr. Middleton has gathered around him a capable band of contributors, and the sections on Armoured Concrete and Steel Construction are among those most ably written.

We have no doubt that the work will be found of considerable value to those who desire a better acquaintance with building construction.

### BUILDING DETAILS.

*Building Details: Drawings from Architects' working drawings verified with the work as executed. Drawn and published by Frank M. Snyder, Architect, New York. Part I. Windows and Doors. Plates, 16 in. x 22 in. 6s. 6d. post free. Publishers in the United Kingdom: Technical Journals, Ltd., 6, Great New Street, E.C.*

AMERICAN architects are doing so much good and monumental work that it is satisfactory to receive the first part of a series of portfolios of details by the best United States architects. Mr. Snyder has drawn these out very clearly to large size, and they will be found excellent for purposes of reference and study. The opening part now before us shows sliding, pivoted, swinging, casement, sash, and box-head windows, and double and single-acting doors. In future issues of these Details it is the intention to cover not only all the different parts of building work, but also the various grades of each particular part of work, and only such will be selected as will illustrate the most approved methods of construction of each particular grade. The following will give a general idea of the work to be covered in the following issues: wood door frames with pivoted, sliding, swinging single and double-acting doors; wood window frames with sliding, pivoted, swinging and casement sashes and with outside, inside, box, sliding, rolling and Venetian blinds and shutters; bay, oriel, and dormer windows; wood cornices, stairs and partitions, together with special furniture and fittings for offices, libraries,

laboratories, schools, kitchens, pantries, laundries, stables, barns, &c.; brick, terra-cotta, stone, marble, and granite cornices; balconies, balustrades, &c.; metal, brick, concrete and Guastavino domes and vaultings; exterior and interior iron stairs, railings, elevator and other grills, iron and glass partitions, floors, skylights, &c.; gates, doors and sashes; marble stairs, balustrades, toilet and other partitions; sheet-metal cornices, leaders, flashings, skylights, ventilators, &c.

### LANCASHIRE CROSSES AND HOLY WELLS.

*The Ancient Crosses and Holy Wells of Lancashire.* By Henry Taylor, F.S.A. Price 42s. net. Manchester: Sherratt and Hughes, 34, Cross Street. 1906.

THE Crosses and Holy Wells of Lancashire have been made the subject of an exhaustive treatise by the author of "Old Halls in Lancashire and Cheshire," and complete satisfaction with the manner in which he has handled the matter is the result of perusing the work. *In order to correct an impression which in a particular case has been the result of inattention in a Reviewer, Mr. Taylor has circulated a note intended to make it quite clear that all the latest information about Pre-Norman Lancashire Crosses—the result of his own independent work during the last nine years—will be found in the present volume, but a lot of time might be spent, neither wisely nor well, in correcting reviewers' mistakes, and it can hardly have been worth while.* If all the stone crosses of England could be reinstated, a most wonderful view we should have of God's earth as it was of old; for, omitting Consecration Crosses, some of which may yet be discovered, and dealing with Lancashire only, Mr. Taylor accounts for the following kinds:—Preaching Crosses, Churchyard Crosses, Roadside or Weeping Crosses, Market or Proclamation Crosses, Boundary Crosses and Meare Stones, Crosses at Cross Roads, Crosses at Holy Wells, Sanctuary Crosses, Crosses as Guide Posts, Memorial and Murder Crosses. He regards as the most important part of his subject the above-named Pre-Norman Crosses, and important they are not only because all Saxon work is so rare, but because the decorative work of that time was far in advance of the building, and the finest examples are beautiful. For convenience of treatment he takes the Lancashire Hundreds in order, indicating the position of all these crosses in maps specially drawn for the purpose.

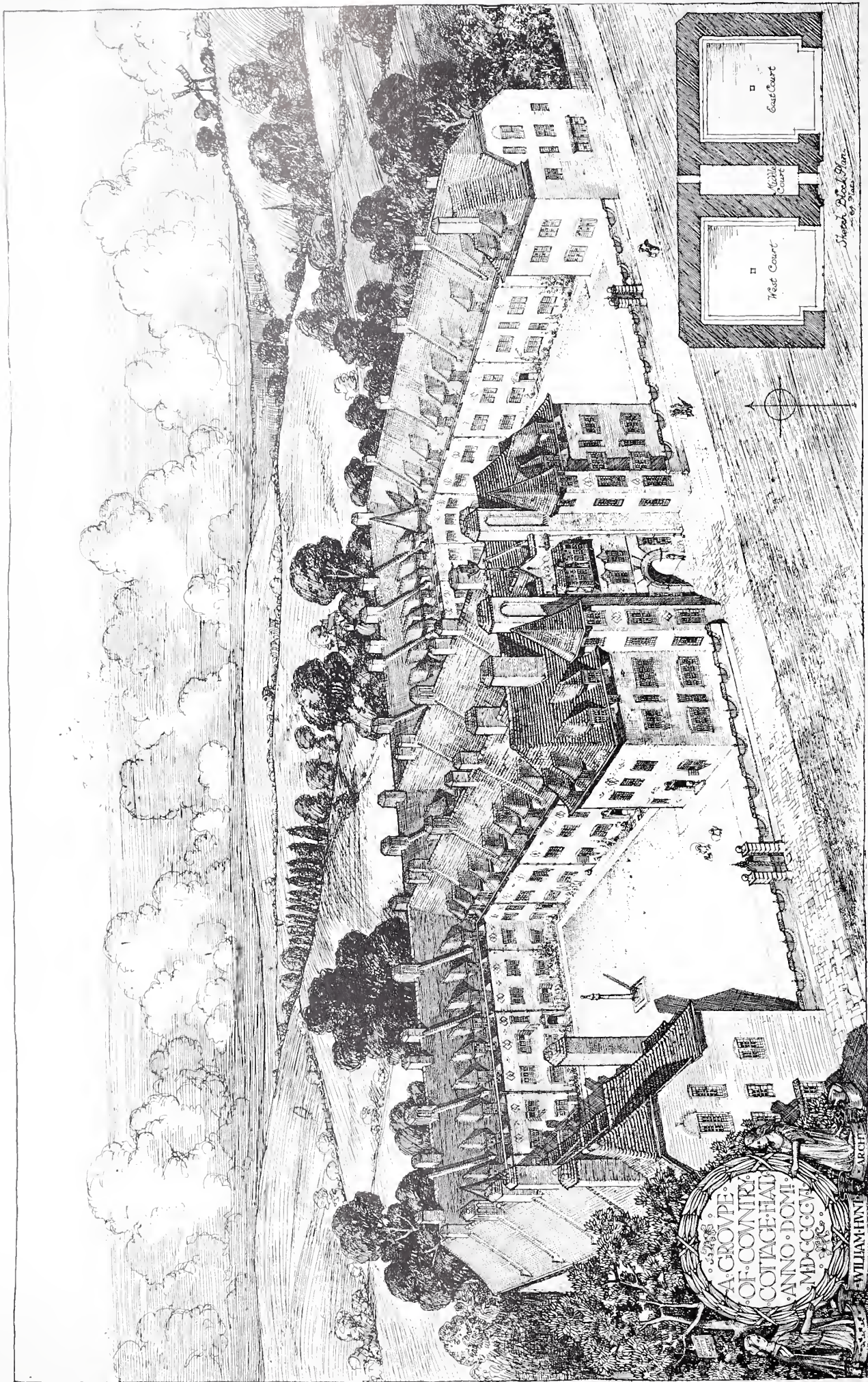
To account for so many crosses we have only to think of the part that Faith and Hope must have played in the lives of those who left their homes in those early days; of Nature herself as cruel rather than kind, and of the consequent importance of signs such as that of the Cross whereby guidance might be obtained. Even more interesting than crosses are the numerous Holy Wells which also are dealt with here. Originally objects of wonder on account of their healing properties, the Christianising of all the feelings that they evoked ensued as a matter of course when the worship of Christ prevailed. Consequently Crosses are common where there are wells, and no holier trysting places have ever been seen in the land. The Crosses and Wells of other counties have already had their historians, whose researches seem likely to cover all England in time; but much of the matter is of necessity common to all these books, and the possessor of Mr. Taylor's will have his mind so enlarged that pursuing his studies in other fields will be easy when the time comes. It is altogether a splendid work, to which justice cannot be done in the space we can give it here.

*The Antiquary* for February contains an interesting article on "Rutland Antiquities," with illustrations of a Neolithic skull, an Anglo-Saxon bucket, and various pieces of metal work, such as shield-bosses, fibulae, etc. Mr. J. H. MacMichael continues his articles on "London Signs and their Associations," and Mr. J. Tavernor Perry has a short note on a fine shield of arms from an outbuilding of the old Manor House of Hanworth, in Middlesex, which is connected with the Dukes of St. Albans.



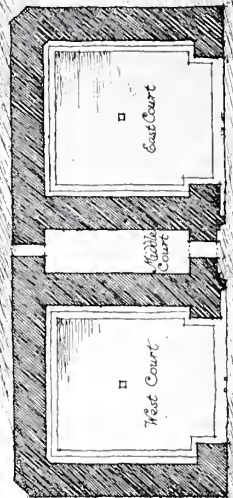
THE ARCHITECTURAL  
REVIEW, MARCH,  
1907, VOLUME XXI  
NO. 124.





A GROVE  
OF COVING  
COITAGE HAD  
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WILLIAM HUNT ARCHT



Street Bird's Eye View

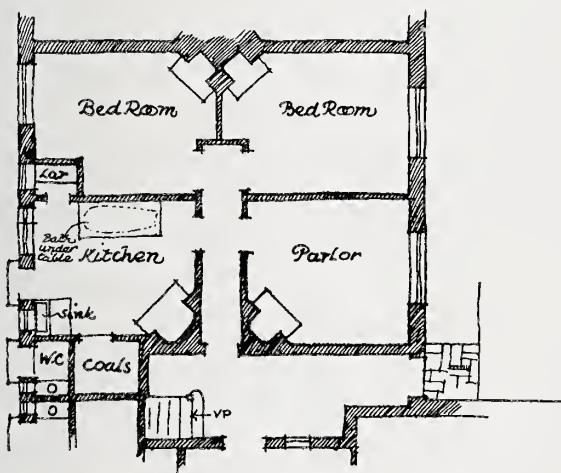


# Notes of the Month.

*Cottage Flats in Surrey—The Trees in Kensington Gardens—Slipsbod Criticism—The Bell Harry Tower, Canterbury—Criticism from the Man in the Street—A Long Loan—St. Alphege, London Wall—Report on American Architectural Education—Bons Mots at the Aston Webb Dinner in Washington—Competition Controversies.*



THE cottage flats represent a proposed scheme to occupy a large piece of land in Surrey for a client whose idea is to develop it by providing the means of living cheaply in the country for the business man of London. In order to make a sufficient return in the rents (which would be very moderate) it was found necessary to construct the buildings of three floors in height, but being provided with large open courtyards, the maximum amount of light and air would be obtained for each flat, and all staircases and corridors would be through ventilated. A great benefit, it is hoped, would also arise by building in

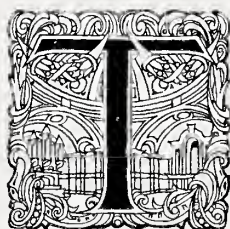


*Sketch Plan of Flats*

this way, so that in exercising discretion as to the respectability of such tenants a colony would be formed where the benefits of a social life could be enjoyed, which is too often impossible in the average suburban district of London. The scheme so far is but in an embryonic stage. The site is situated in a most delightful district about three-quarters of an hour from town. The buildings are arranged so that the principal rooms overlooking the courtyards fronting the road will be facing due south. The materials proposed will be hand-made red bricks; the roofs covered with thick hand-made tiles; the wood casement frames painted white with iron casements; the doors painted peacock-green with wrought-iron hinges, &c.

The internal work will be quite plain but good, all the woodwork being painted and walls distempered a pleasing tone throughout, and the staircases and landings will be constructed of fireproof material. Mr. William Hunt of London is the architect.

\* \* \* \* \*



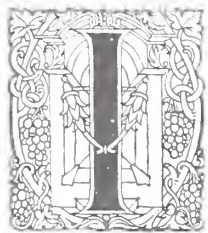
THE agitation over the cutting and pruning of the trees in Kensington Gardens still continues. Numerous letters have appeared in *The Times* from residents in the neighbourhood of the gardens, contradicting the semi-official statement that the lopping is only being done to remove the unsound branches from the trees, and one of these protests has arrived from distant Italy. The writer in this case comments sarcastically on the many English admonitions to Italy for similar acts of vandalism. He says truly:—

“If trees are to be treated in this way because a branch or a tree falls in a gale of wind, not a tree will be left standing. Every one knows that trees fall from time to time, even if perfectly sound; indeed the sound tree often falls before the unsound, because, being heavier, it offers more resistance to the wind. There is not a park or a garden, public or private, in which trees have not fallen. It is astonishing that the householders of Kensington have seen the work going on from day to day and have not lifted up their voices. Italy is always told that she is destroying her ‘assets’ by diminishing the attractions which nature or art has given her; the ‘assets’ of Kensington were principally these once delightful gardens, and the value of house property there will undoubtedly fall when their beauty is wholly a thing of the past.”

Some of the other correspondents also complain that an examination of many of the branches which have been felled shows that in the majority of cases perfectly sound timber has been cut off.

We can sympathise with the authorities in their desire to avoid fatal accidents such as the one that occurred last year, but these precautions may be carried altogether too far, and in the present case they appear to have exceeded the limits of necessity and wisdom.





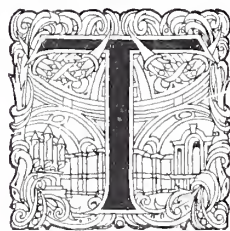
Our last issue we noted with regret the evident indifference of the community at large to the artistic value of their new public buildings. The general papers, with one or two notable exceptions, continue to regard the architect as the least important personage connected with a great building, and while devoting columns to a description of the place, and to details of its ceremonial opening, rarely find room to so much as mention the unfortunate designer's name. Moreover, such particulars rarely verge on the critical side, but take refuge in the much safer line of statistics.

Still, if the architect and his achievements are neglected by the educated layman, he rarely lacks critics among men of his own craft. The disadvantage of expert criticism, or, perhaps, we should say criticism from the inside, is its tendency to be narrow. It is so obsessed with dissecting the technique of a work that the broad appeal is safe to be overlooked. Let the technicalities be unassailable, and we have subtle disparagement—the antipathy of one school for the ideas and works of another. The appointment by the general press of technical critics to deal with the Arts, though sound in theory, is apt to be disappointing in result. And the result, in truth, is usually Greek to the readers. Architectural criticism has this further disability—that whether given anonymously or in the open, the writer is open to a charge of professional jealousy and spite; of endeavouring to damage a brother-architect's practice and (by inference) to enhance his own. That expert criticism must be honest, logical, and defensible is therefore a *sine qua non*.

Yet we find a critic in *The Times* castigating Mr. Mountford and the New Sessions House. His remarks lead us to suppose that he also is an architect. Doubtless there is much that may logically be urged against the New Sessions House: what building is not open to criticism? But observe the manner of *The Times* critic. He is not going to consider the plan of the building; he does not appear to have been even inside the place. This is foolish; but worse is to follow. If you please the building is unsymmetrical; is there any just cause or impediment why it should not be so? Then the position of the dome is meaningless. Well, if our sapient critic had observed the plan he would have noted that the building is divided into two parts—one occupied entirely by the four courts and their appurtenances: this is absolutely symmetrical, the entrance and dome being placed centrally in the principal elevation. The other part is taken up by rooms for the Lord Mayor and other officials who have ceremonial or other duties

in connection with the Sessions House. This portion is distinguished on the elevation, though possibly not so much as it would have been if space had permitted.

It is no secret that the substitution of the Sessions House for the only architectural achievement of the Younger Dance is, in many eyes, the head and front of Mr. Mountford's offending. But this objection, being illogical and unjust, cannot well be advanced. Still, dislike hardly justifies a statement that the new building has enough windows for a Northumberland Avenue Hotel. The simile is neither true nor witty, and merely raises conjectures as to the condition of the writer when he viewed the building. Neither does the Sessions House in the least resemble the New War Office, to which it is compared, nor are these two buildings the results of competitions. The statement that the principal entrance is too small and Mr. Pomeroy's surmounting figures too large is, of course, a matter of opinion, which it is not profitable here to discuss, though this is criticism more of the nature we should expect to find in the columns of *The Thunderer*. But the criticism that commences by pluming itself on an utter disregard of so essential a feature of a building as the planning is neither clever nor amusing—it is merely silly.



THE controversy over the central tower of Canterbury Cathedral still continues. Mr. Woodruff, Honorary Librarian to the Dean and Chapter of Canterbury, has given particulars to *The Times* of an extensive repairing which took place in 1790, which work was going on for seven or eight months, and he suggests that Mr. Caröe and other correspondents have overlooked the fact that the tower has been patched and repaired over and over again.

Mr. Woodruff also protests against the "Angel Steeple" being substituted for the old name of "Bell Harry" Tower. It is commonly supposed that the latter term was derived from King Henry VIII of infamous memory, and the attempt to change the name is ascribed to Archbishop Benson and others, who desired to remove such a hateful association. Mr. Woodruff further points out that there is no evidence that the present tower was ever popularly known by the name of the "Angel Steeple," or that it ever had any connection with King Henry VIII. He ascribes the origin to Prior Henry of Eastry, who gave certain bells to his church. One of them, smaller than the rest, was used for the purpose of summoning the Chapter. The present bell is supposed to be



its lineal descendant, and just as "Great Dunstan" in the south-west steeple recalls the memory of a great archbishop, so "Bell Harry" in the Central Tower may remind us of the greatest man who ruled the Benedictine house.



OUR desire to hear the opinions of the "Man in the Street" on some of our new buildings has quickly been gratified, though we cannot claim that the response was made to the note in our last issue. It is our contemporary, *The Tribune*, which has elicited a still small voice from Hampstead by the publication of an illustration of the New Quadrant design, and some remarks made upon the same at a recent meeting of the Architectural Association.

Our critic is so correct in one or two particulars that we take leave to reproduce his criticism in full.

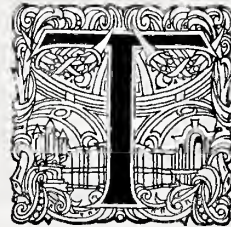
The illustration in to-day's *Tribune* of the "New Quadrant" and your reporter's remarks prompt me to ask whether modern street architecture is intended to please the general public or only a limited circle of experts. As a mere "man in the street" I find myself unable to join in the satisfaction of the experts. Repeated inspections of the new Central Criminal Court in Newgate Street (I do not know who the architect is, and I cannot therefore be suspected of personal animus) leave me with the conviction that originality in architecture in these days is to be deprecated, and that the more closely our architects adhere to the examples of antiquity the better it will be for the public. Who, among all the people passing along Newgate Street every day, could imagine that in the very centre of the smoke and dust of London it was desirable to adopt what I think is called "rusticated work," or, in other words, stones covered on their outer surface with artificial holes almost large enough for birds to nest in? Who could imagine that it was satisfactory to the ordinary mind to see rounded columns broken all the way from bottom to top by the insertion of square blocks? Who could be content to see a street doorway without even a doorstep to it, and looking as though it had sunk into the ground? From your illustration in to-day's *Tribune* it would appear that some of these features are to be reproduced in the proposed new Regent's Quadrant; and I think it is high time that the general public had a say in the matter, and protested against the disregard of common sense which is being shown in so much of our modern street architecture.

#### MAN IN THE STREET.

There seems to be some confusion between the two buildings which have occupied the writer's attention. Reference to the illustrations of the New Sessions House, in another part of this issue, will show that there are no block columns in the design excepting, perhaps, two small doorways on the Newgate Street front. The building certainly has a "rusticated base," though the vermiculated stonework would hardly afford a nesting place for birds; also there appear to be two or three steps at the doorways. The object, there-

fore, of these unkind remarks must be Mr. Norman Shaw. Still, we imagine that the fault most likely to be imputed by experts and architects of our much advanced school to both these buildings is that they too closely adhere to the examples of antiquity which "Man in the Street" advocates.

However, we asked for our layman critic, and now that he has arrived we must be kind to him. We hope that we shall hear more from him, and frequently too.



THE Old Lady of Burlington House (to use a title of affectionate disrespect), or, more soberly, the Society of Antiquaries of London, held a meeting on January 31 which may fairly be considered historic. It took place in the great hall of the deanery of Westminster Abbey, and a paper was read by the Dean of Westminster and Mr. W. H. St. John Hope, jointly, on the funeral effigies of the Kings and Queens of England.

Many of these notable examples of wood sculpture remain at the abbey, and are known as "The Ragged Regiment," though they have long been withdrawn from public view. In early days the burial of monarchs was an unhurried process, and for obvious reasons (described by "Q" as the "ways of the blessed dead in summertime") the royal remains could not continue visible to their sorrowing lieges until the interment in the abbey. An effigy was therefore prepared, dressed in the coronation robes of the sovereign, and laid on the coffin.

Perhaps the most interesting feature of the meeting was an act of reparation. In 1805 the Society of Antiquaries borrowed from the Dean and Chapter a priceless MS., the Obituary Roll of Abbot Islip, to copy it for publication. On January 31 it was formally returned into the keeping of the Dean. The long loan might not have ended in that graceful act, had not the society by reproducing the roll again in 1906 in *Vetusta Monumenta* drawn attention to the (shall we say?) irregular ownership of the manuscript. In future doubtless the authorities of the abbey will be less generous in lending and inclined to call in their loans with less than a century's interval.

It is pleasant to record, however, that the return of the prodigal has been effected with mutual courtesies and not in the atmosphere of bitterness and litigation which enshrouded the famous Irish gold ornaments. The Society of Antiquaries has proved wiser than the trustees of the British Museum.





CONCERNING the Church of St. Alphage, London Wall, to which we alluded in our last issue, we now reproduce the following notes, by Mr. Philip Norman, on the history of the edifice and the interesting piece of mediæval

work which still survives as part of the present structure. The nature of this old work can be noted by reference to the measured drawing prepared by Mr. Edwin Gunn.

"The Church of St. Alphage, London Wall, which, under the Union of Benefices Act, will shortly, I fear, be sentenced to destruction, has an interesting history, and contains mediæval work of very considerable value.

"The original church with that dedication, which stood nearly opposite on the north side of the street called London Wall, where a disused burial ground still remains nearly opposite to the present church, became ruinous in the reign of Henry VIII, and the parishioners asked leave to rebuild it. Instead they were allowed to make use of the chapel of the lately suppressed religious house of St. Mary the Virgin, which had been founded by William de Elsing in 1329 as a hospital "for the sustentation of one hundred blind men," and was shortly afterwards altered into a priory, but continued to be known until its surrender as Elsing 'Spital. The old church having been destroyed, part of the material was used in the repair of the chapel, the north aisle of which was pulled down, and what remained became the parish church of St. Alphage.

"This church escaped the Great Fire, but soon afterwards fell into a ruinous state, and the parishioners, who either could not or would not raise sufficient money to repair it, more than once unsuccessfully petitioned Parliament for help. In 1747 the steeple was so insecure that the bells could not be rung, and four of the six were sold, and by 1774 the church was closed, being in danger of falling. Shortly afterwards an offer from William Staines, stonemason (who became a knight and alderman), to rebuild it for £1,350 was accepted, the new church being opened in 1777.

"The building thus erected has two fronts, one (the east end) in Aldermanbury, and that to the north faces London Wall. The site of the original north aisle is occupied by business premises. The body of the church, as might be expected, has small artistic merit, being a mere room with a little plaster decoration in the centre of the ceiling. Against the north wall is a handsome monument (saved from the previous

structure) to Sir Thomas Hayward, twice Lord Mayor, who died in 1593. In a central niche is his effigy in armour, kneeling, while on either side is a kneeling figure of a wife, with the eight children that each had borne him, arranged in symmetrical fashion. It is a good specimen of Elizabethan work, restored in 1777, and again restored and poorly painted in 1881.

"The architectural value of St. Alphage, as it now stands, is derived from the fact that the lower portion of the tower at its west end was not demolished at the time of the rebuilding, and remains in excellent condition. It stands back a few feet, being approached through a lobby from the north front in London Wall, and itself forming a kind of vestibule. In each of its four sides is a large pointed arch. They belong to the "decorated" period, forming part perhaps of Elsing's original chapel. That to the north, through which one enters, and a similar one to the west both appear to have been originally open. The eastern one, through which one passes into the church, is described by Mr. W. Niven as "enclosing a segmental-headed doorway, with, in the tympanum, a cusp-headed niche." This arch has three orders of bold mouldings, and a hood-mould with sculptured heads. The accompanying architectural drawing will show the precise character of these examples of fourteenth-century architecture, the probable destruction of which is deeply to be deplored.

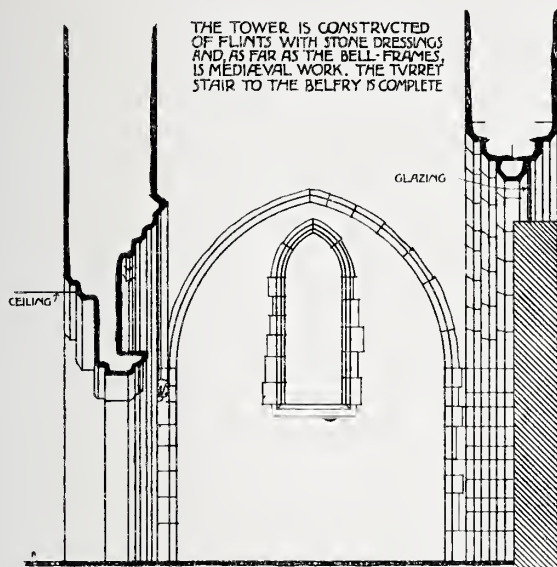
"At the north-east angle of the tower is a little circular turret staircase: its base is now considerably below the street level. In the year 1881, Sion College, which occupied the rest of the site of Elsing 'Spital, was destroyed, and the new Sion College was erected on the Victoria Embankment between 1881 and 1886, being opened in December of the latter year. The old site is now occupied by houses of business. The outside of the tower on the south and west has been altogether concealed by modern offices.

"St. Alphage, or more correctly St. Ælfeah, in whose honour this church was dedicated, was an Anglo-Saxon saint of noble family, and friend of St. Dunstan, an Archbishop of Canterbury, who was murdered by the Danes at Greenwich in the year 1012. In the burial-ground on the opposite side of the roadway, marking the site of the original church, an interesting fragment of the mediæval city wall still exists: the upper battlemented portion, rebuilt of brick when Sir Ralph Joceline was Mayor in 1476, being distinctly visible. Underground, no doubt, are the Roman foundations.

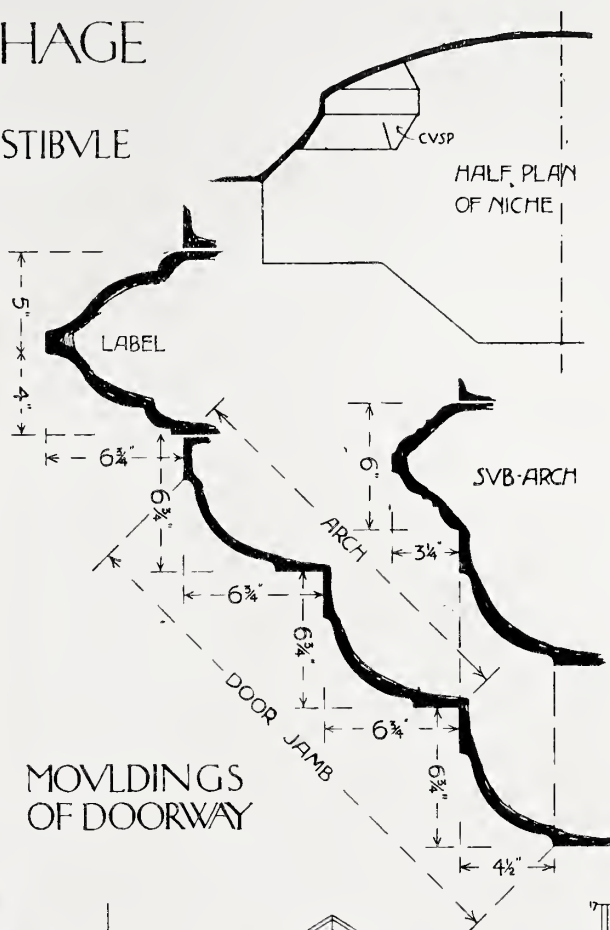
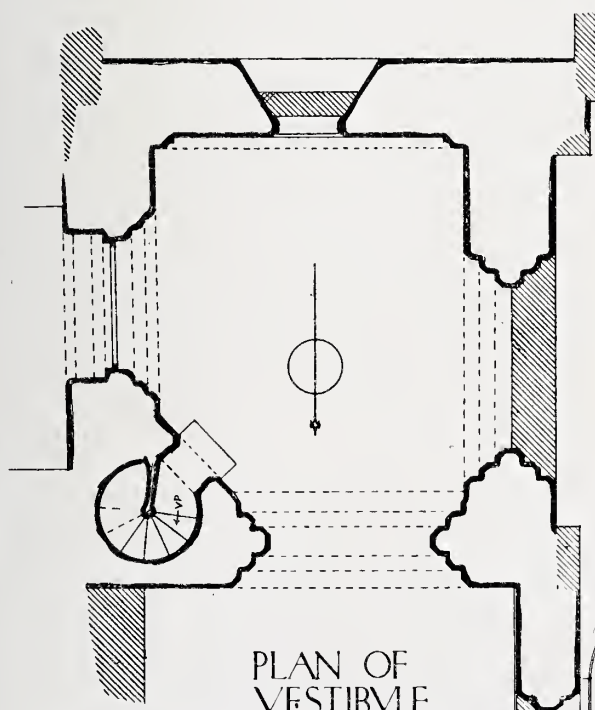
PHILIP NORMAN."



# CHVRCH OF ST ALPHAGE LONDON WALL 14<sup>TH</sup> CENTURY WORK IN VESTIBULE



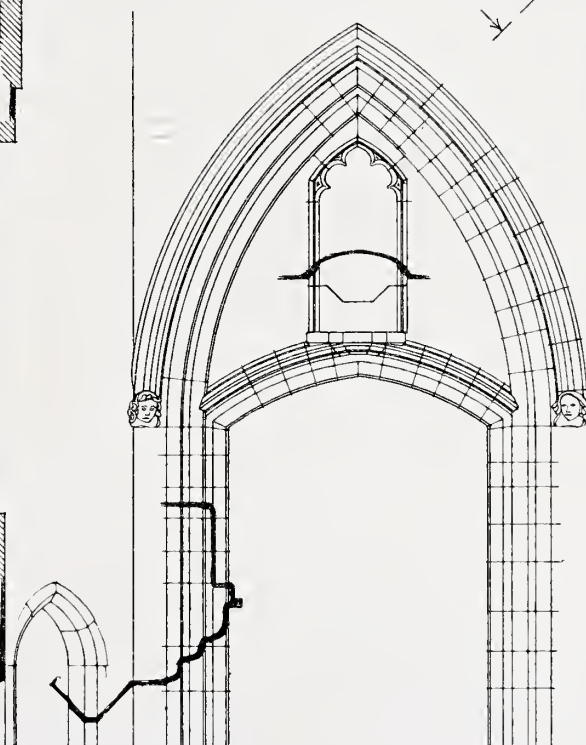
SECTION

MOVLDINGS  
OF DOORWAYPLAN OF  
VESTIBULE

SCALE 1/4" = 1' 0"

## NOTES

THE MEDIAEVAL WORK - SHEWN IN BLACK  
OUTLINE - WAS PART OF THE PRIORY OF ELSYNGE  
SPITAL. MODERN WORK HATCHED. THE SOUTH  
AND WEST FRONTS WERE EXPOSED IN 1881 WHEN  
ZION COLLEGE WAS DEMOLISHED.  
STONE JOINTS ARE MUCH OBTUSCED BY BUFFWASH.

ELEVATION OF  
DOORWAYSCALE FOR  
DOORWAY

EDWIN GUNN - FEB 1907





WE give some extracts from the report of a committee of the American Institute of Architects presented at the Fortieth Annual Convention of the Institute held at Washington in the second week of January.

Mr. Ralph Adams Cram was chairman of the committee, and Messrs. Carrere, Kendall, Sturgis, and Trowbridge were members. These gentlemen pursued their investigations independently, each submitting a tentative report to the chairman, and an examination of these reports showed an absolute unanimity of opinion in spirit and matter. This is interesting to record, as the committee was "made up of superficially diverse types." The collective report is of particular interest, for it is an indictment of the want of broad general culture, the lack of which is also lamentably apparent in this country.

In order to establish a basis of judgment, we fixed first of all upon the working definitions of architecture and of an architect.

Architecture we defined as a Fine Art with three aspects: as a manifestation of pure beauty, as an enduring and trustworthy language that voices the existing best in civilization, and as an exact science through its structural relationships.

An architect we defined as one ranking in the class of men of culture, learning and refinement, differentiated from the others of his class solely by his function as a creator of pure beauty, as an exponent through material forms of the best secular, intellectual and religious civilization of his time, and as an organizer and director of manifold and varied industries and activities.

From these assumptions, it follows necessarily that the object of architectural education must be the breeding of gentlemen of culture, learning, and broad sympathies, who understand the dignity and the significance of art both as beauty and as language, who are perfectly proficient in the technique of the art they follow, and who can inspire, organize and direct widely different classes of men.

Such was our view of the general situation and our unanimous conviction as to the essential nature of any sound system of architectural education. Examining the various agencies in America in this light, and that we might see how nearly they approached, severally and in mass, to the principles indicated above, we found them to exist in two forms, viz.: the elementary, i.e. the "architectural classes" connected with public instruction and philanthropic societies, and the "Correspondence Schools," and the Academic, i.e. the regular schools of architecture; the voluntary combinations under the control of certain groups of architects, such as the independent ateliers, and the concours of the Beaux Arts Society, and the American Academy in Rome.

The following paragraph is worthy of particular attention:—

The elementary systems we have been compelled to disregard for the time being, but we believe they demand the closest scrutiny, for while they may give a certain plausible dexterity to boys ambitious of becoming architectural draughtsmen, they cannot be considered as systems of education, since their methods are superficial and rudimentary, the taste they inculcate frequently questionable, while they do nothing towards creating the basis of broad, general culture which is

absolutely and primarily essential. Furthermore, we believe that these elementary systems may, and in some cases do, accomplish serious harm through inducing boys temperamentally unfitted for one of the most noble and exacting professions to throw themselves into an impossible career through misrepresentations to the effect that "architectural drafting" is only a trade, to be acquired as easily and by the same methods as stenography. We believe the Committee on Architectural Education may be of great assistance to the elementary schools, and indirectly to the architectural profession, by volunteering its friendly services in an advisory capacity, and we commend both this, and the close study of the systems themselves, to our successors in this Committee.

The Academic agencies may be divided again into two categories; one made up of those which aim to give a complete and final education, viz., the regular Schools of Architecture supplemented by the Roman Academy; the other of those whose object is to develop, through a special insistence laid on certain points, necessary elements in the equipment of an architect which students and draughtsmen have been unable to acquire satisfactorily through their collegiate or practical experience, viz., the ateliers, the Club classes, and the concours of the Beaux Arts Society.

Now it is evident to us that none of the systems named above is, in itself, and independent of all other agencies, able to procure the combination of general culture, good taste, instinct for beauty and executive ability which make up the ideal architect. The architectural schools should, by their general training, do much towards the creation of broad and inclusive culture: they must ground their students in the history of art and civilization and the correspondence between these two things; they will give him his fundamental knowledge of the essential elements of architecture as an art; they must enable him to lay the broad foundation on which he is to erect his superstructure of professional capacity; but the crucial point, the development of good taste and the instant sense of beauty, they cannot touch through the scholastic agencies now marshalled to this end. We are unanimously of the opinion that this passion for beauty and this instinctive good taste may be inculcated, if at all, not through the methods of scientific pedagogy, but by the close personal relations and the keen enthusiasm that arise through the association of a group of students with a practicing architect, chosen by the free will of the student because of admiration for, and sympathy with, his principles, his personality and his achievements.

With the advantages of the atelier system comes a corresponding danger, that of a feudal following of one strong personality and an unconscious exaggeration of his peculiar theories and methods. This danger is counteracted by the system of general competitions between the students in the several schools and ateliers, where each man, as representing each system or impulse, finds himself on a field of battle where individualism is put to the test and stands or falls by just so far forth as it has acquired universality.

This combination of the atelier and the concours is to a large degree the method introduced and followed by the Beaux Arts Society, and we believe it essential in any scheme of architectural education; but so long as the atelier system is purely voluntary, and so long as the concours are conducted by a group of men without official status, and bound together by the traditions of one particular system and nationality of training, there is always the danger of an unwholesome predominance of one set of ideas, to the unintentional exclusion of others of equal value but of different origin. Such competitions conducted exclusively by advocates of Gothic or of Art Nouveau might conceivably defeat their own just ends.

Believing, therefore, that these two features of the atelier and the general competition are essential elements in any com-



plete scheme of architectural education, and that to have their fullest effect they should become a part of the curriculum of every architectural school, we urge on the several schools the wisdom of action to this end, and on the Education Committee of next year consideration of the question how a scheme of general competitions similar to those now conducted by the Beaux Arts Society, but official and universal, may be brought into existence.

The committee here gives detailed particulars of its investigations as to the proportionate amount of time and attention allotted to purely architectural training and general education respectively, and from the information acquired respecting the courses at various educational centres they conclude that the general education is in most instances superficial and insufficient. The report then proceeds to a general summary of the conclusions arrived at :—

The object of all education is to make more effective units. For this, the fundamental equipment is that knowledge of the language, literature, and history of his own country as will enable one intelligently to take advantage of opportunities : and such knowledge of the literature and history and art of other countries as shall give a broad general knowledge of what civilization is. The possession of this knowledge is what is meant by cultivation.

When a man adopts a special branch of industry and thus limits his useful effectiveness to a distinct field, special training and knowledge are required in addition to general cultivation, which nevertheless remains the fundamental essential.

Schools of architecture are established for the purpose, first, of insuring the pupil in the possession of general cultivation ; second, to give him a thorough technical equipment in the history and literature of architecture and in the laws that have been established by precedent ; this, to make him familiar with present conditions and practice. In no one of these fields in his study completed in the school ; he is simply started in the right way. In general cultivation and in a knowledge of the history of architecture it is essential that the student should be fully equipped, while his acquaintance with methods and practice may be, and indeed will be, largely acquired later.

It is on the first two, then, cultivation and the theory of design, that attention should be centered. Admirable as our schools are, it can do no harm to emphasize the point that they are training men to be intelligent architects, not skilled draughtsmen, and that manual dexterity is dearly bought if it is at the expense of intellectual equipment. Skill can readily be acquired with practice ; nothing in practice quite takes the place of sound school training.

The schools should give the student a thorough grounding in the great architectural precedents and their application, and an intelligent understanding of them so that he may know why they became established and to what extent they meet modern requirements.

Of prime importance are the classic orders, not for what they are in themselves, but because they are the terms, the language, in which a very large part of our architectural heritage is expressed. With a thorough knowledge of the orders and their application in Greece and Rome, one is in a position to understand the varied expression of the Renaissance in Italy, in France, in England, in Spain and in her American possessions, and here in the United States.

Almost if not quite equally important is the knowledge of Christian architecture ; the whole development that followed on the fall of the Roman empire, and which, through Syrian, Byzantine, Southern Romanesque and Norman, finally culminated in the wonderful architectural monuments of the

Middle Ages. The one is the history of a great intellectual and sensuous movement, the other of a great spiritual movement. In both is the sense of beauty very marked, in both is construction recognized as the basis of all good architecture.

The knowledge of these things is fundamental for the education of the architect ; ability to apply the knowledge is essential for practice. The student may learn how to apply his knowledge in the school, even though the real application of it comes later. It is in teaching the student how to apply his knowledge that the architect can be of real use to the teacher. The man in constant active practice, to whom the school is but an occasional occupation, brings to his work a spirit, an enthusiasm, a point of view, which are essential for the development of the critical faculty.

We believe that the more important work of the school, general cultivation, and the theory of design, which can best be taught by the trained teacher, should be supplemented on the less important side, the practice of design, by the active assistance and co-operation of the architect.

If this is to be done in the most effective way, unity, both of aim and of action, is desirable for the principal schools of architecture, so that those in charge, who are necessarily most familiar with the work, themselves may determine on the best methods.

This unification we are almost inclined to consider the crux of the whole matter. Important as they are, methods must be secondary to impulses. At present, it seems to us, not only does the idea of general culture, as the indispensable basis, fail of its due recognition—the general tendency being towards the development of the specialist, or savant, rather than of the well-rounded and cultured personality with a special equipment for architectural expression—but architectural education in the United States tends towards an undue individualism and centralization on the part of the several schools. Educationally, the architectural profession seems to be in about the position of the thirteen Colonies before the adoption of the Constitution—even before the ratification of the Articles of Confederation.

We believe that, on the whole, Architecture is being taught in America with a broader view, and in certain respects more effectively, than in any other country. Through co-ordination, a unification of standards, and co-operation, we believe that in a few years the education offered in this country might be looked upon as final, except for the absolutely necessary element of study and cultivation through travel and research amongst the inimitable monuments of the pagan and Christian past. We object to considering our own schools merely as feeders for the Schools of Fine Arts in Paris, and we look forward to the time when a great Post Graduate course shall be possible in America through a great Central School of Fine Arts in Washington. To make this possible, we must first of all achieve a certain amount of co-ordination, unification, and co-operation between all our now somewhat aggressively independent schools, and we believe that the first step in this direction would be the acceptance by all of the principle of general competitions, and the establishing of an official, central and representative body that should put this principle into practice.

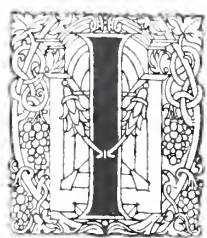
\* \* \* \* \*



R. F. HOPKINSON SMITH,  
at the dinner of the American  
Institute to Sir Aston Webb,  
speaking of the statue by  
St. Gaudens, in the National  
Cemetery, which the sculptor  
never named, related how he  
asked the sculptor what it  
meant, receiving the reply, "What does it say



to you?" "To me," replied Mr. Smith, "the beauty of it far transcends the beauty of the Venus de Milo. It typifies to me the figure of despair over a form of great loveliness, now dead. It seems to wait there in its frozen sorrow—waiting till the last trumpet shall resound, ready to ascend with the spirit into the realms above." "Don't let me disturb your thoughts of it," was the sculptor's reply. When Secretary of State Root got up to propose the health of the ladies, the assemblage also rose, and Mr. Root, motioning the audience to be seated, said: "No premature elevation, please; the ladies are welcome and it is hoped they will continue to grace the banquet until its end, although their architect husbands seem so much inclined to the early perpendicular." It was at this dinner that Sir Aston Webb, after listening to several speeches of the usual American post-prandial eloquence, apologised for not being an orator, and said he "felt like a very small English house, surrounded by American skyscrapers."



It is a pity that architects enter for competitions who will not abide by the spirit of the conditions, and that awards, however honestly and fairly given, are almost immediately disputed and criticised by the disappointed competitors.

We acknowledge that those members of the architectural profession who entered the competition for a peace palace at the Hague have some reason for endeavouring to get the award upset, because they can advance against the accepted design the fact that it violates the conditions as regards the estimated cost, area, and other details. It is not surprising therefore that the Dutch architects should be taking proceedings against the Carnegie fund in the Dutch Courts, and that English architects interested in the endeavour to get the award cancelled are invited to write to Mr. A. Lind, 687, Prinsengracht, Amsterdam.

But quite a storm has been raised in the matter of the Plymouth Library Competition. Here the assessor was Mr. Henry T. Hare, whose impartiality, ability, and authority are beyond question. Here again the building fund is provided by Mr. Carnegie, whose generous donation was sufficient for a substantial if not a magnificent building. The design of Messrs. Thornely & Rooke was that selected by Mr. Hare, and, having seen this design, we think that a very proper choice has been made. It is sufficient answer to the attacks that have been made about it that no better criticism can be advanced by disappointed competitors than the fact that the exterior eleva-

tion is not grand enough, though this is disguised under the specious term "will not be representative of the highest architectural talent of the day." As a matter of fact the design is an eminently respectable one, and one can only say that this display of animosity by disappointed competitors is in exceedingly bad taste.

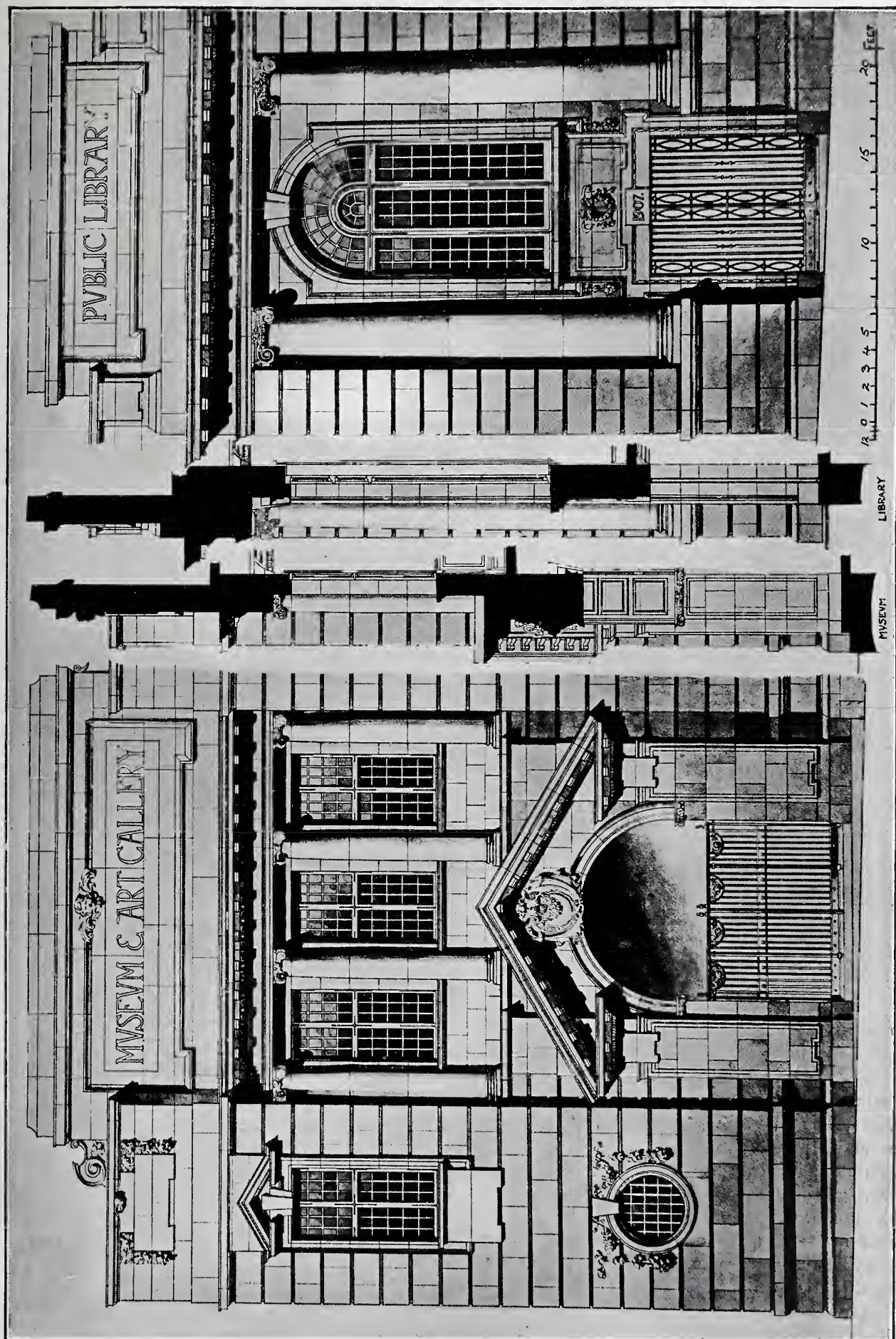
We might, in conclusion, allude to the somewhat unprecedented spectacle at the recent R.I.B.A. prize-giving, of a student for the Measured Drawings prize refusing a certificate of Honourable Mention. We allude to this without comment, as a note we have received (which follows) supports the action of the student in question. That the president should rebuke the student for want of courtesy in making his objection at the public meeting was to be expected; but if one is constrained to protest, the protest must be public, or its value is *nil*. Here is the note:—

The exhibition of the R.I.B.A. students' work at the Alpine Club last month has been in some respects different from its recent predecessors, and the points of difference are noteworthy. In the case of drawings for the Soane and Tite student-ships, whose design was involved, the entries were numerous and the standard sufficiently high. The Essay medal, too, received more than its usual share of attention, and the Owen Jones student-ship, though only attracting two competitors, was well earned; but in the case of the latter prize, of the Grissell medal for construction, the Pugin medal for "sketching and measuring," and the Arthur Cates prize, one feels that there is a striking lack of interest shown, and one naturally seeks a reason. The drawings for the "Pugin" this season were undoubtedly the poorest set in the aggregate that have been hung in recent years. Two of the sets submitted were reasonably good, and either of these was worth the prize, which, of course, went to that which included the more measured drawings. Why a medal which has in the past few years attracted, as a rule, twenty aspirants, should be so ignored, it is difficult to see, but if the Institute could only bring themselves to award one solitary prize for sketching pure and simple, we think that competition might be a little more brisk.

In one case, however, there has been very considerable dissatisfaction at the award—dissatisfaction which is something more than the sour grapes of the fable. For the Measured Drawings medal six sets of drawings were submitted, all of them of buildings of fair size and all of them involving considerable labour. The Council in their report say:—

Despite the fact that this competition has attracted six competitors, the medal has not been awarded, but certificates





THE PLYMOUTH PUBLIC LIBRARY AND ART GALLERY COMPETITION.  
DETAILS OF FIRST PREMIATED DESIGN BY THORNELY AND ROOKE.



of Honourable Mention have been granted to the authors of the drawings marked "Waynflete" and "Swallow" respectively.

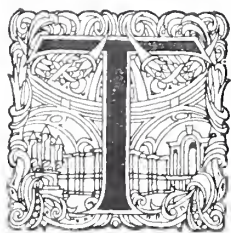
The drawings submitted by "Waynflete" comprise six sheets of very careful brown-ink studies of Magdalen College, Oxford, and those by "Swallow" illustrate in a singularly attractive manner that most interesting building, Stokesay Castle, Shropshire. "Swallow" is to be congratulated both upon his powers of draughtsmanship, as evinced by the beautiful drawings he has produced, and upon his happy selection of a building so suitable for the picturesque type of geometrical delineation he has adopted.

It is not to be wondered at that the result of this award has aroused much feeling among the younger members of the profession, by whom it is felt that the standards both of quality and quantity are rising too fast in this competition, and

that the action of a wealthy body like the Institute in withholding a prize so paltry as this is monetarily is not only parsimonious, but discouraging to a class which surely deserves encouragement if any does. The amount of work exacted from the architectural student is increasing annually, and it might at least be expected from those whose lot was cast in less strenuous days that they should not refuse well-merited encouragement to those of a younger generation who have to work twice as hard as they did themselves. The sympathy of all who have seen the drawings of "Waynflete" and "Swallow" is assured, and their somewhat unconventional retaliation at the Institute meeting is, in the minds of many, entirely justifiable.

## The New Sessions House, London.

Edward W. Mountford, Architect.



THIS building has been erected to take the place of the Central Criminal Court, commonly known as the Old Bailey, which for years has been found quite inadequate for its purposes; and, to make room for the new Courthouse,

the old historic prison of Newgate had to be demolished. The work of pulling down the prison commenced in the middle of 1902, and the foundation-stone of the new building was laid by the Lord Mayor in December of that year.

The New Sessions House has a frontage to the Old Bailey of 287 ft., and 142 ft. to Newgate Street. The average height is 75 ft. from the pavement to the top of the balustrade. The dome is 195 ft. high to the ball, and the bronze statue of Justice on its summit is 12 ft. high. The latter was modelled by Mr. F. W. Pomeroy, A.R.A., and cast by Messrs. J. W. Singer & Sons.

The main entrance to the building for the general public is in the Old Bailey, the entrance gates and grille being of wrought iron. The sculptured figures over the doorway represent The Recording Angel, Truth, and Fortitude, and are by Mr. Pomeroy, who has also executed the figures in relief in the tympana of the pediments to the projecting bays on either side. The frieze in the recessed portion behind the columns over the main entrance was executed by Mr. Alfred Turner.

The frontage to Newgate Street is convex on plan, and has two entrances, one for the general

public to the courts, and the other for the counsel. At the southern end is a private entrance for the officials and clerks, and when the temporary cells between the old building and the new, on the site of the old prison yard, are demolished, a private courtyard will be made, which will give access to the entrance for the Lord Mayor and Judges and civic authorities, the first-named being by virtue of his position nominally president of the Central Criminal Court. Adjoining this will be another courtyard where the prison van can drive in to set down or take up prisoners at the entrance to cells. As the building is no longer a prison, prisoners will be brought backwards and forwards while the sessions are being held, and it is very desirable that this should be done with as much safety and privacy as possible.

The base of the building up to the ground floor level is in grey unpolished Cornish granite, the rest of the building being faced with Portland stone. Some of the stone of the old prison has been used in the new building.

With regard to the internal arrangements the accompanying ground and first-floor plans show the general disposition of the rooms. It will be seen that the rooms for witnesses in waiting are placed as close as possible to the entrance and staircase on the ground floor, and near the courts on the first floor. The rooms at the southern end of the building are all for the private use of those who would enter from the Lord Mayor's entrance. It might, perhaps, be mentioned that as only a





VIEW FROM THE NORTH-WEST ACROSS NEWGATE STREET.

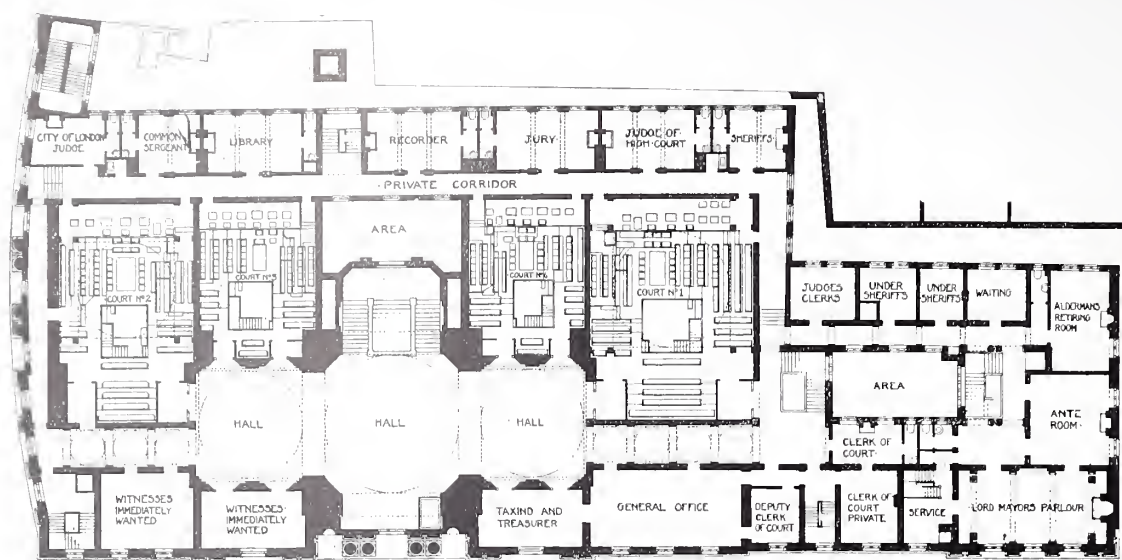
*Photo: S. B. Bolas & Co.*

very few rooms, those occupied by the officials and clerks, are in daily use, the remainder of the building being only used when the courts are sitting, these offices for convenience are grouped round a private staircase communicating directly with the street, and close to the main and secondary staircases.

The main feature on the first floor is the great hall with a central space and dome 67 ft. high, and

small halls on each side 47 ft. high. The lunettes in the south side hall contain allegorical paintings by Professor Gerald Moira, one of which represents Justice receiving the homage of all classes and professions, with St. Paul's Cathedral in the background. The two remaining lunettes on this side represent Mosaic and English Law, with Moses and King Alfred as the central figures respectively. In the north side hall, Sir William





FIRST FLOOR PLAN

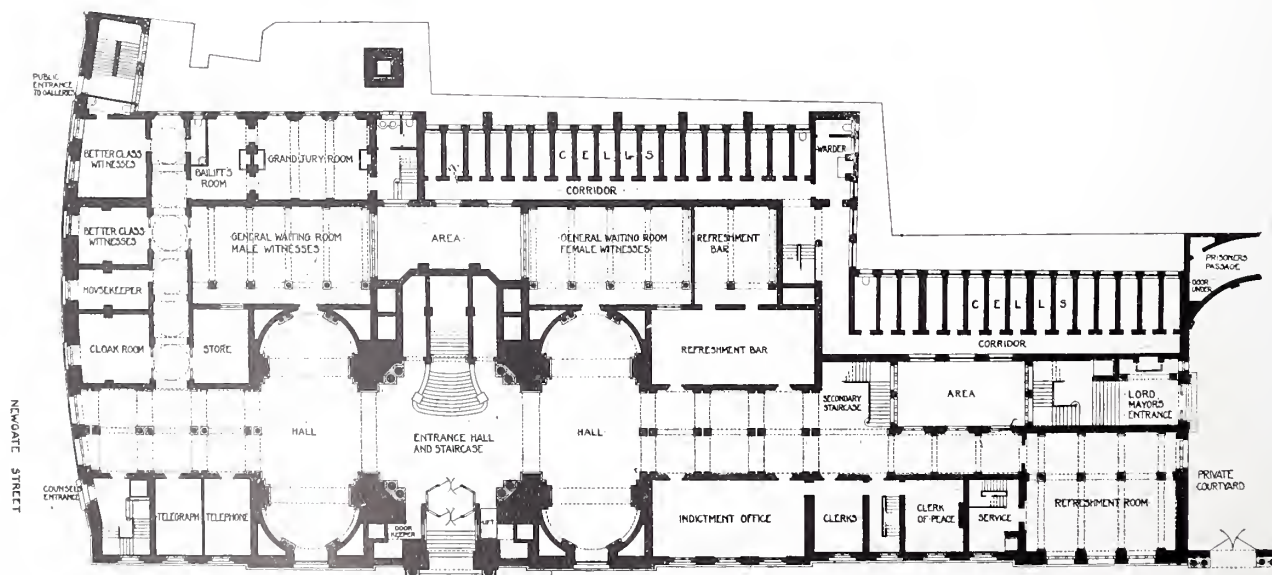
SCALE 1"=100' OF FEET

E.W. MOUNTFORD FRIBA  
 NORWICH HOUSE  
 SOUTHAMPTON STREET  
 BLOOMSBURY

Richmond, R.A., has at present only executed one lunette, this being a pastoral scene representing the Golden Age before laws became a necessity. The other two lunettes will be filled with subjects illustrative of Greek and Roman law. The panels of the main dome contain paintings symbolical of Truth, Wisdom, Knowledge, and Labour, by Professor Gerald Moira. The pendentives of the dome contain sculptured figures in relief representing Justice, Mercy, Charity, and Temperance, by Mr. F. W. Pomeroy, A.R.A. The main halls on both floors and all the corridors are lined with marble. The columns in the ground-floor entrance-hall are monoliths of Greek cipollino 16 ft. high. The other columns in the ground-floor corridors are alternately verde antico and cipollino, and the walls are lined with bands of Verdrasse and

Hopton Wood. On the first floor the walls of the hall and main corridors are lined with pavonazzo with cipollino bands. On the second floor is a large dining-room for the bar mess and barristers' robing-room, also a room for the City Lands Committee, who have the control of the building, and rooms for solicitors and their clerks, and private rooms for the Press.

In order to ensure cleanliness, marble has been used largely throughout the halls and corridors frequented by the public, and the rooms for witnesses wanted have tiled wall linings, but the courts and the principal rooms and offices are all panelled in Austrian oak. All the fittings, furniture, and carpets for the courts and rooms have been supplied by Messrs. Hampton and Sons. The four courts are directly approached from the main



GROUND FLOOR PLAN

SCALE 1"=100' OF FEET

E.W. MOUNTFORD FRIBA  
 NORWICH HOUSE  
 SOUTHAMPTON STREET  
 BLOOMSBURY



hall, and are arranged on exactly the same lines as the old court in the present building, the witness being placed between the judge and the jury and facing counsel and the dock. The largest of the new courts is about double the size of the present old court. The docks are made specially large.

The kitchens are situated on the third floor at the southern end of the building. There is a separate staircase and entrance provided for the caterers, also a service room with lifts to luncheon-rooms on each floor. At present it is not intended to supply refreshments to the general public, but should it ever be deemed necessary, ample accommodation is provided, as asked for in the original instructions. On the lower ground floor is accommodation for the police engaged in the various prosecutions, and also three large record rooms.

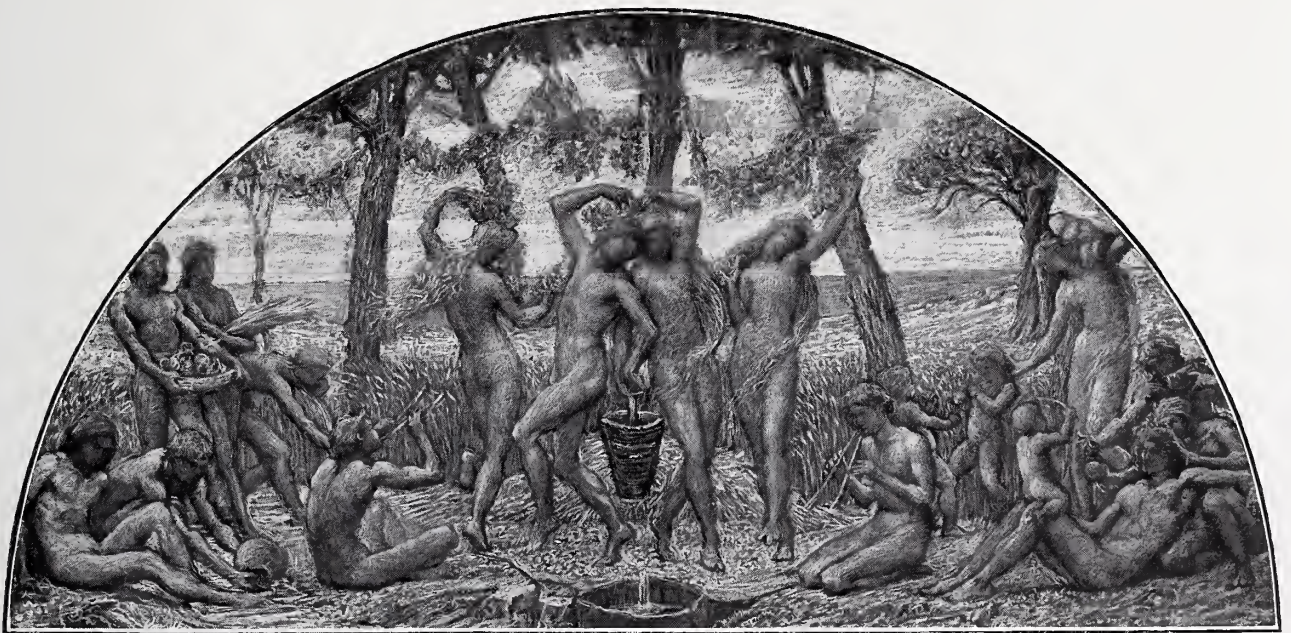
At the back of the building, on the three lower floors, are eighty waiting cells and eight sleeping cells, the latter in case it should be necessary, owing to illness or other causes, to keep a prisoner there for the night. The fittings of the cells have been made by Messrs. Charles Smith, Sons & Co., Ltd., of Birmingham, to specially suit the Home Office requirements. In order to make the supervision of the building by the police as easy as possible there is no communication between that portion of the building devoted to the cells and the rest of the building except by the staircase leading to the docks, and in order to keep apart the general public who merely visit the courts as spectators the public galleries to the courts are only approached by a separate entrance and stair-

case, and so will not be brought in contact with witnesses and jurors in waiting.

In a building of this character, having regard to the class of people who frequent the courts, either as witnesses or friends of the prisoners, the question of ventilation was a most important one. Anyone who has ever been in the old courts while the sessions were on will know how bad the existing arrangements are. A special sub-committee was appointed by the Corporation to visit various large public buildings mechanically ventilated throughout the country, and they decided in favour of the Plenum System. The heating and ventilation of the building was entrusted to Mr. William Key, of Glasgow, to carry out on this principle.

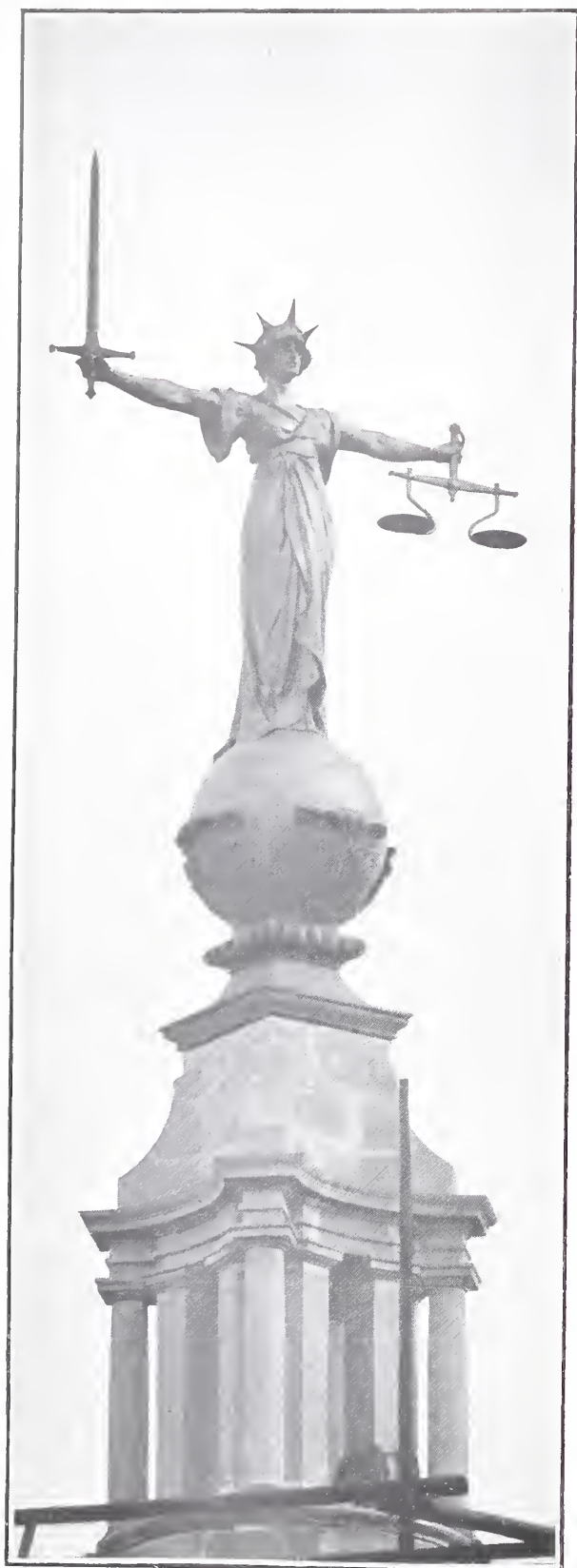
The glass roofs and lights were glazed by Messrs. W. E. Rendle & Co.

The electric lighting has been executed by Messrs. H. J. Cash & Co., Ltd., a special feature being made of the lighting of the courts and the principal halls. Concealed reflected light has been used throughout in these (the most important) portions of the buildings; and though in the present instance unusual difficulties presented themselves to reflected lighting, owing to the ceiling being so broken up, there being very little flat white reflecting surface, and in many instances glass roof lights largely diminishing the reflecting surface, the result has generally been considered very successful. The value of reflected lighting lies in the fact that there are no visible sources of light to dazzle or tire the eyes; the diffusion of light over walls, tables, and floors is so uniform, that a soft though bright effect is obtained every-



THE GOLDEN AGE (BEFORE LAWS WERE NEEDED). PAINTING BY SIR W. B. RICHMOND, R.A.,  
IN THE GREAT HALL. FROM THE CARTOON BY THE ARTIST.



*Photo: S. B. Bolas & Co.*

DETAIL OF THE BRONZE FIGURE, "JUSTICE," ON  
THE DOME. THE FIGURE IS 12 FT. HIGH.  
F. W. POMEROY, A.R.A., SCULPTOR.

where, with complete absence of all shadow either from the pillars supporting the domes, or from the hand or head of a person bending over a table, irrespective of his position with regard to light

and his book. 'In the halls where the domed ceilings are painted, and the walls above the heavy stone cornice are enriched by paintings, the whole beauty of the domes and paintings would be lost after twilight with ordinary direct lighting. Throughout the rest of the building electric fittings of the very simplest character, though of solid design and eminently in keeping with the architecture, have been used. The whole of the wiring has been carried in screwed steel tubes, all wires having been drawn after completion of plastering and flooring and erection of marble.

This building is fitted with a complete installation of lifts by Messrs. R. Waygood & Co., Ltd., London, S.E. In the entrance hall is a direct-acting hydraulic passenger lift for conveying the public from the ground to the first-floor levels; this lift is worked at 700 lb. pressure per square inch. and is arranged to raise eight persons or 12 cwt. An electric passenger lift is arranged for the use of the Lord Mayor, and is designed to carry five persons from the lower ground to first floor. A similar electric lift is provided for the use of counsel, and is arranged to carry six passengers from ground to second floor. The electric lifts are worked on a patent automatic push-button system which gives the greatest facility for control and safety in working. When the lift is required at any floor a person standing on the landing has only to press a button, when the cage will come to the floor, and the door, till then locked, is released. On the passenger entering the cage, closing the door, and pressing another button marked with the number of the floor to which he wishes to travel, the lift will start, stopping automatically at the required floor. By this simple working the doors on the landings are automatically interlocked, so that no door can be opened except when the lift is opposite same, and the lift cannot be started unless all the doors are properly closed. By a special device in the controlling arrangement, when a passenger is using the lift the call-pushes on the landings are automatically put out of action, so that the lift cannot be interfered with until it has completed its journey.

There are also three electric lifts for raising coals and for serving the dining-rooms, which are also operated by buttons, and provided with interlocking arrangements to the shutters to prevent the lift being started when it is in use at any floor.

The whole of the sanitary fittings were supplied by Messrs. Doulton & Co., Ltd. The fixtures are of approved types, both of serviceable and decorative design, according to the position in the building. The lavatories in most cases are in St. Anne's or veined marble, while in some parts of the building heavy fireclay is used.





*Photo: S. B. Bolas & Co.*

ENTRANCE PORCH AND GATES.

The figures above the portal, representing The Recording Angel, with Fortitude (on the left) and Truth (on the right), are the work of Mr. F. W. Pomeroy, A.R.A. The entrance gates and grille over are of wrought iron.



*Photo : A. P. Monger.*

"MOSAIC LAW": MOSES SURROUNDED BY THE PROPHETS.

PAINTING IN THE GREAT HALL BY PROFESSOR MOIRA.

The vaulted and domed ceilings to the corridors of the ground, first, and second floors have been executed by Mr. Gilbert Seale, in a material called "Stonuvellé," which is an exact representation of the Ancaster stone used for the interior masonry of the building. He also executed the whole of the wood-carving throughout the building. The greater part of the decorative fibrous plaster work to the ceilings of the courts and principal rooms, as well as the stone carving (exclusive of sculpture

work), was also entrusted to Mr. Seale, and an interesting  $\frac{1}{2}$ -in. scale model of the complete building has been made by him.

The ten columns in the witnesses' waiting-rooms were made and fixed by Messrs. Bellman, Ivey & Carter, Ltd., and are a good example of the use of "Scagliola" for surrounding iron stanchions. The shafts represent "Vert Vert" marble, and are fixed round the iron without showing joint, the material bearing a perfectly natural friction polish,

*Photo : A. P. Monger.*

"ENGLISH LAW": KING ALFRED AND HIS COUNCILLORS.

PAINTING IN THE GREAT HALL BY PROFESSOR MOIRA.





PAINTING ON  
PENDENTIVE, NORTH  
END OF THE GREAT  
HALL.

BY SIR W. B. RICHMOND, R.A.



PAINTING ON  
PENDENTIVE, NORTH  
END OF THE GREAT  
HALL.

BY SIR W. B. RICHMOND, R.A.

and comparing favourably with the marble finish in other parts of the building. The Doric capitals, hand-bronzed with pure copper, were supplied by the same firm.

Messrs. Anselm Odling & Sons, Ltd., have carried out the grand staircase and the marble floors. The former comprises solid Sicilian marble steps 6 in. thick, with English alabaster balusters and verde antico handrail, the wall-lining round same being of Verona yellow in panels, with stiles of Greek cippolino. The whole of the marble

floors were specially made in London to the architect's design. They are mainly of Sicilian marble with strips of Belgian black, Swedish green, and panels of Siena marble. The total flooring covered is somewhere about 2,000 square yards, and it has been laid with great accuracy and precision. The marble for this contract was specially quarried from the firm's Piastra Quarry in Carrara.

The general contractors were Messrs. Holloway Bros. (London) Ltd.

## NEW SESSIONS HOUSE, LONDON.

EDWARD W. MOUNTFORD, Architect.

F. W. POMEROY, A.R.A., and ALFRED TURNER, Sculptors.

SIR WILLIAM B. RICHMOND, R.A., and PROFESSOR GERALD MOIRA, Painters.

W. E. STONER, Quantity Surveyor.

READE, PARRY & JACKSON, Consulting Engineers.

A. A. VOYSEY, Electrical Engineer to the City Corporation.

J. R. SCALES, Clerk of Works.

HOLLOWAY BROS. (London) LTD., General Contractors.

### SOME OF THE SPECIAL CONTRACTORS.

Stone Carving—GILBERT SEALE, LONDON; W. AUMONIER, LONDON.

Heating and Ventilating—WILLIAM KEY, GLASGOW.

Electrical Fittings and Wrought Iron Work—BAINBRIDGE REYNOLDS, LONDON.

Bronze Castings—J. W. SINGER & SONS, FROME.

Electric Wiring—H. J. CASH & CO., LTD., LONDON.

Telephones—H.M. Post Office.

Ornamental Plastering—GILBERT SEALE, LONDON.

Marble Staircase and Floors—ANSELM ODLING & SONS, LTD., LONDON.

Wall Tiling—DOULTON & CO., LONDON, and LEWIS BENNETT, LONDON.

Wood Carving—GILBERT SEALE, LONDON.

Fittings and Furniture—HAMPTON & SONS, LONDON.

Lifts—R. WAYGOOD & CO., LTD., LONDON.

Lead Glazing—HENRY HOPE & SONS, BIRMINGHAM.

Roof Glazing—W. E. RENDLE & CO., LONDON.

Sanitary Fittings—DOULTON & CO., LONDON.

Cell Fittings—CHARLES SMITH & SONS, LTD., BIRMINGHAM.

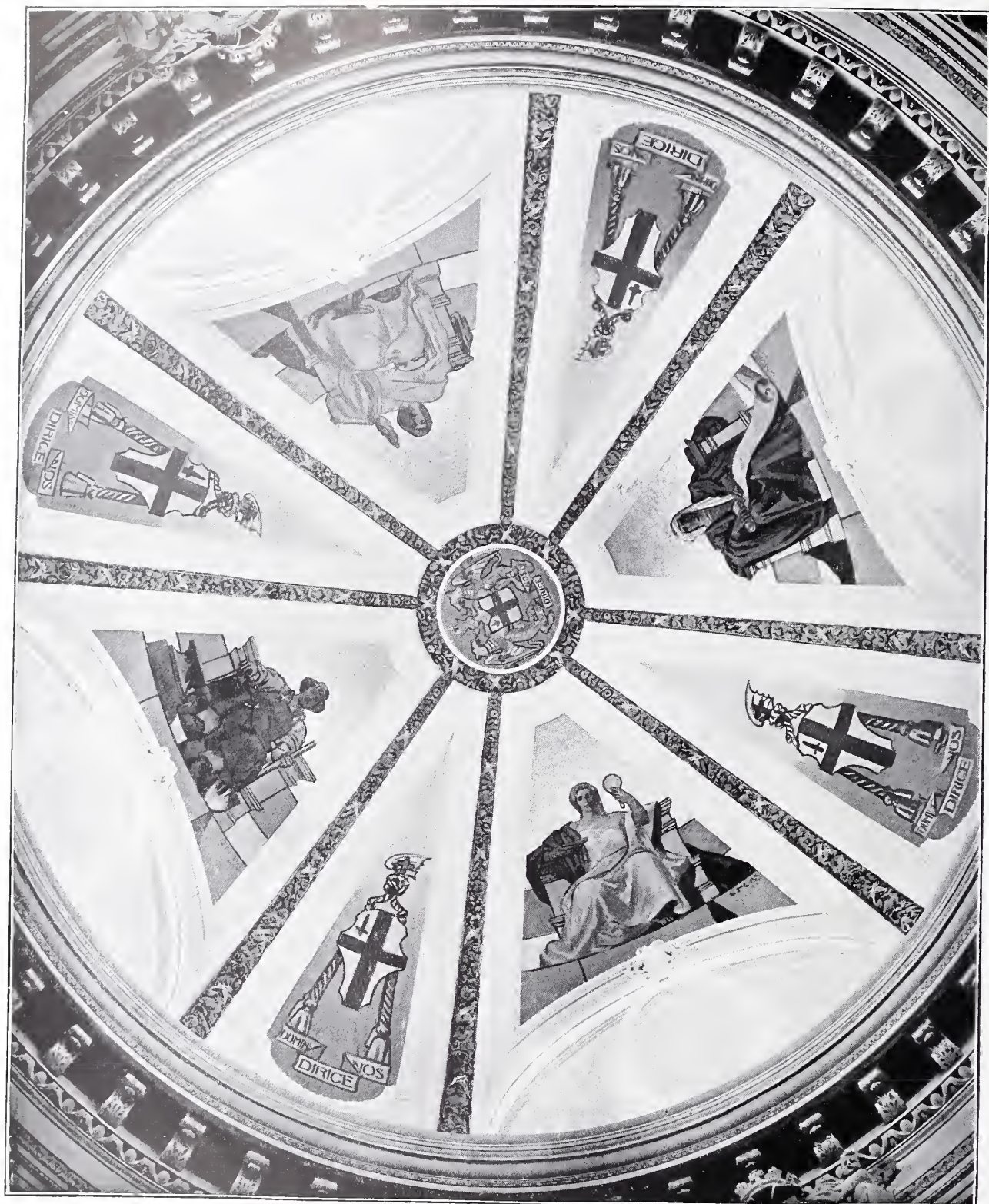
Asphalt—LIMMER ASPHALT CO., LTD.

Slating—ROBERTS, ADLARD & CO., LONDON.

Grates and Cooking Apparatus—ALEXANDER RITCHIE & CO., LONDON.

Scagliola Columns—BELLMAN, IVEY & CARTER, LTD., LONDON.



*Photo : S. B. Bolas & Co.*

## INTERIOR OF THE DOME, LOOKING UP.

The paintings by Professor Moira represent Truth, Labour, Art, and Literature, with the Arms of the City of London between them.





*Photos: S. B. Bolas & Co.*

THE DOME.

The Dome is one hundred and ninety-five feet high from the ground to the ball.



DETAIL OF DOORWAY TO COURT NO. 1.

The whole of the woodwork to the courts and panelling is carried out in Austrian oak.



*Photo: S. B. Bolas & Co.*

## THE NORTH CORRIDOR : GROUND FLOOR.

The illustration shows a view across the entrance hall to the south corridor. The features here are the Greek cipollino and verde antico monolith columns, each 8 ft. 6 in. high. The wall lining is of Hopton Wood banded with Verdrasse; the architrave, door-heads, and all the plinths to the columns, are of bird's-eye.





*Photo : S. B. Bolas & Co.*

THE GRAND STAIRCASE, FROM THE HALFWAY LANDING.

The staircase has one wide flight from the entrance hall to the half-landing, separating into two flights from there to the great hall on the first floor.



*Photo: S. B. Bolas & Co.*

THE SOUTH END OF THE GREAT HALL, SHOWING THE PAINTINGS OF  
 "JUSTICE" AND "MOSAIC LAW" BY PROFESSOR GERALD MOIRA.

The former painting shows a symbolical figure of Justice surrounded by figures representing the different communities that uphold her cause. Religion, Law, Work, Administration, and the Forces, also two others representative of the Colonies and Maternity. The majority of the figures are portraits of celebrities in these various callings. A detail view of the second painting is given on another page. The figure of Justice in the pendentive is by Mr. F. W. Pomeroy, A.R.A. The lift enclosure is on the extreme right.





*Photo : S. B. Bolas & Co.*

THE GREAT HALL, LOOKING TOWARDS THE GRAND STAIRCASE.

The painting around the lunette window shows (on the left) Time protecting Truth from Falsehood; (on the right) Justice, Righteousness and Crime. This is by Professor Moira, and the two windows were also designed by him. The circular one shows the arms of selected notable Recorders of London. The window below contains the arms of the Empire, the City, Westminster, Southwark, &c. The sculptured pendentives, by Mr. F. W. Pomeroy, A.R.A., represent Charity and Mercy. The Great Hall is lined with panels of pavonazzo in a frame of cipollino, the plinth being of verde antico. The niches at the corners are of Greek cipollino.





THE GRAND STAIRCASE, FROM THE ENTRANCE HALL.

The feature is the monolith columns of Greek cipollino, 16 ft. 4 in. high. The moulded caps and bases are of dark bird's-eye.

Photo : S. B. Bolas & Co.





COURT NO. I.

The whole of the fittings, furniture, and panellings are carried out in Austrian oak.

Photo : S. B. Bolas & Co.





THE LORD MAYOR'S PARLOUR.



THE CITY LANDS COMMITTEE-ROOM.



# The Practical Exemplar of Architecture—XI.

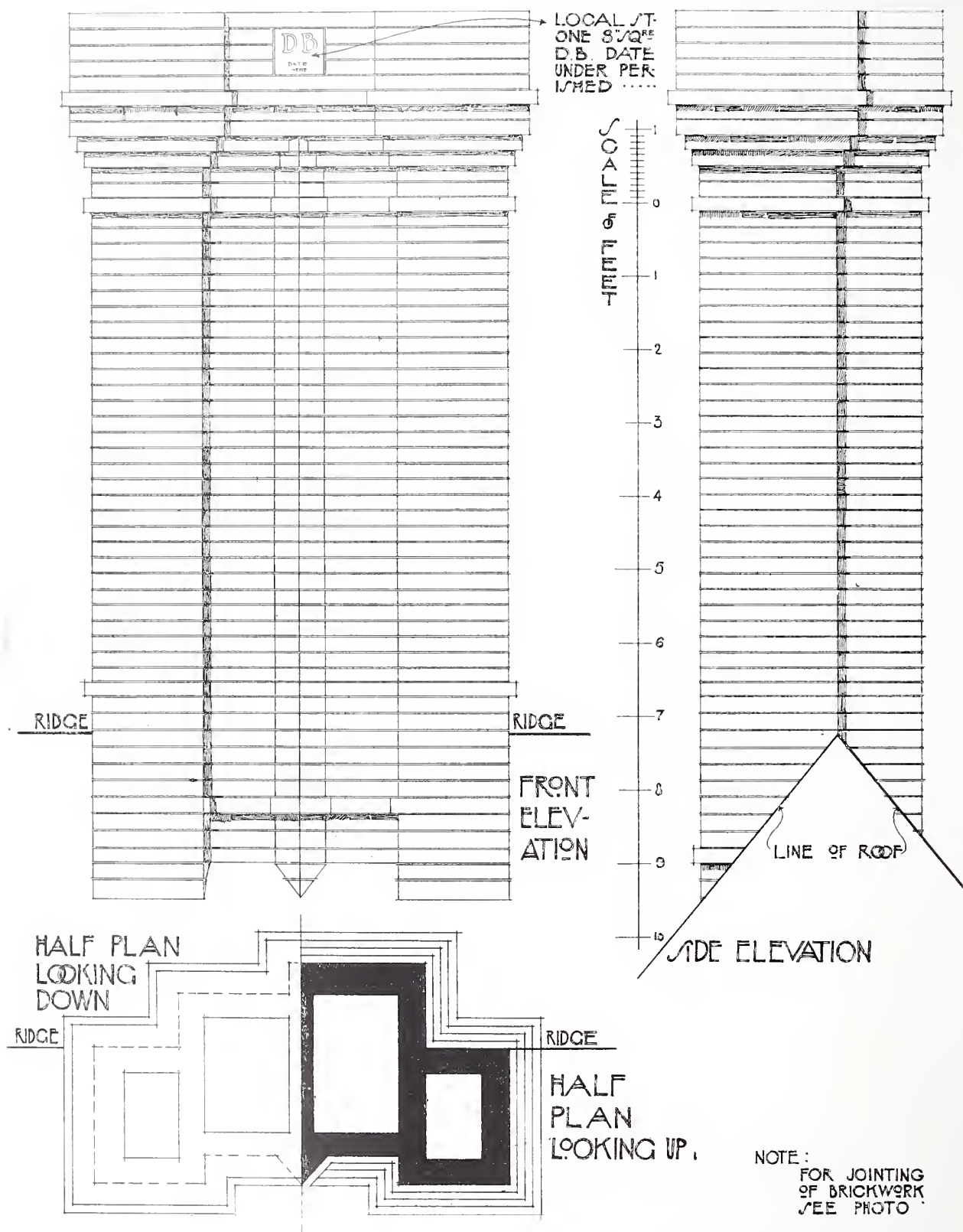


GENERAL VIEW, DOG KENNEL COTTAGE, CRANBROOK, KENT,  
SHOWING CHIMNEY-STACK.

PROBABLY no county in England possesses so many examples of fine chimney-stacks as Kent. We illustrate two from the Cranbrook district—the second stack is a very beautiful one, and, as far

as we know, there is no old example like it outside the county. The general views are given to show the proportions of the stacks with regard to the buildings, and their position on the same.





CHIMNEY-STACK, DOG KENNEL COTTAGE, CRANBROOK, KENT.  
MEASURED AND DRAWN BY H. A. MCQUEEN.





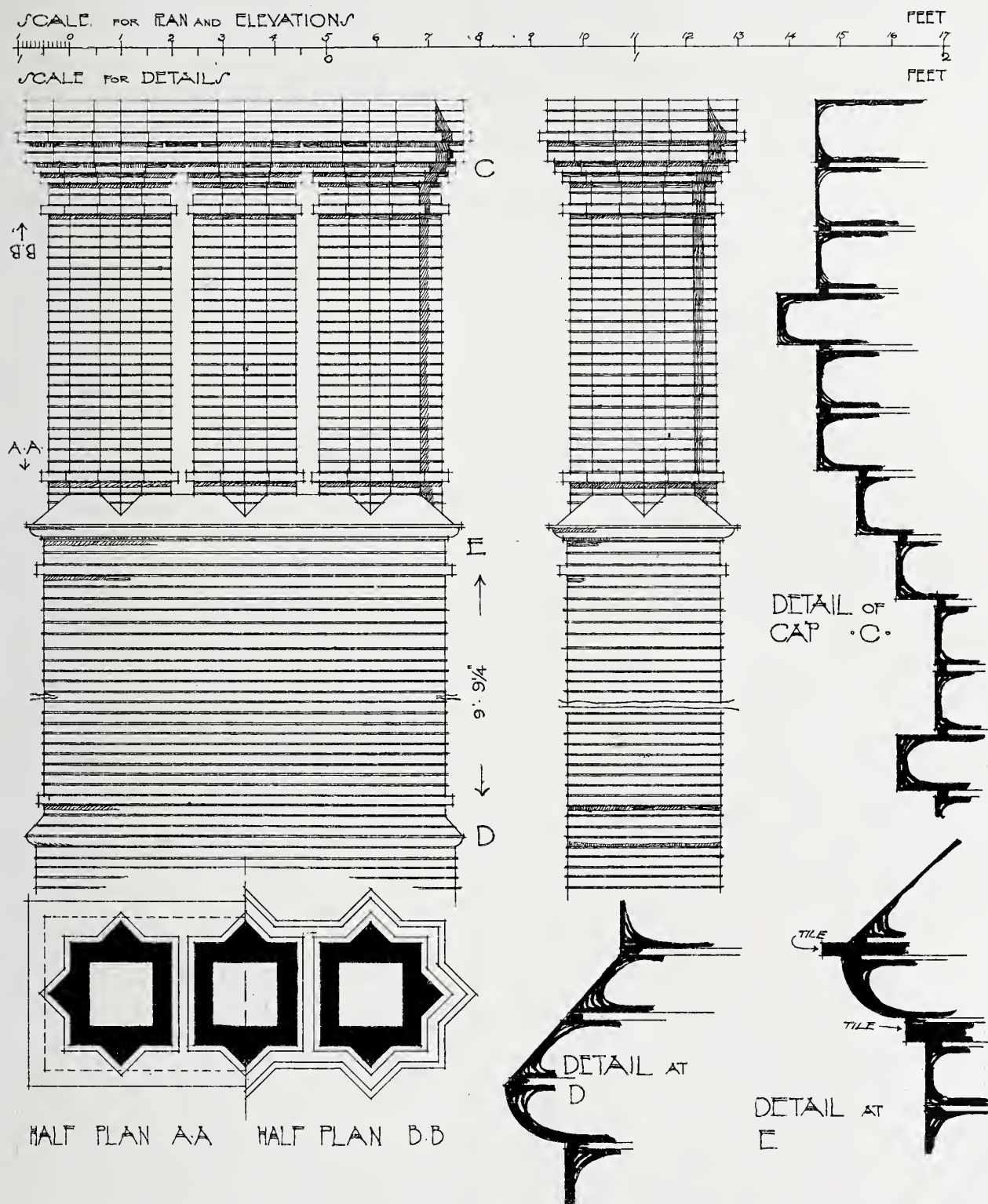
DETAIL VIEW, CHIMNEY-STACK, DOG KENNEL COTTAGE, CRANBROOK, KENT.





DETAIL VIEW, CHIMNEY-STACK, GODDARD'S GREEN,  
NEAR CRANBROOK, KENT.



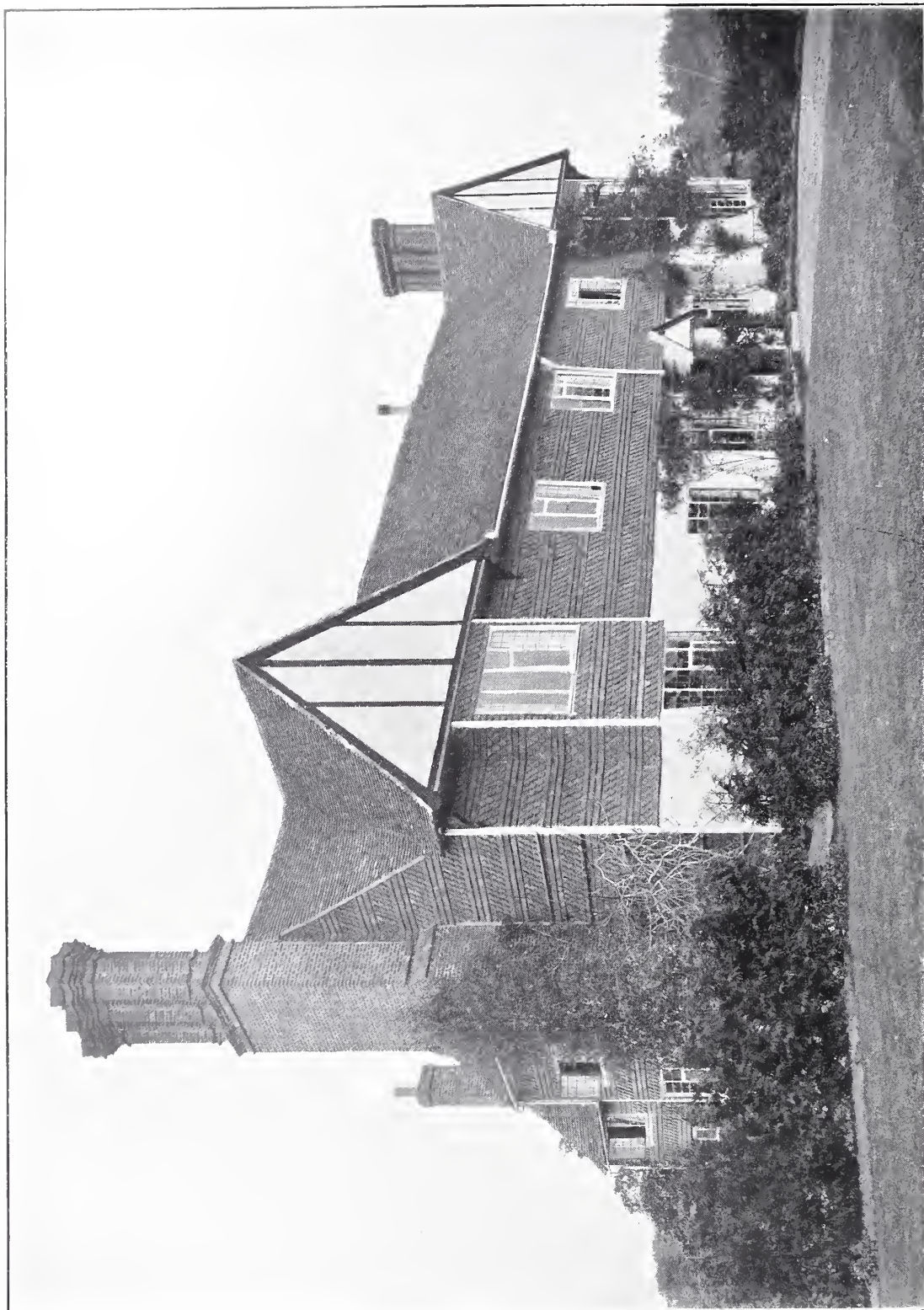


CHIMNEY-STACK, GODDARD'S GREEN, NEAR CRANBROOK, KENT.

MEASURED AND DRAWN BY H. A. MCQUEEN.

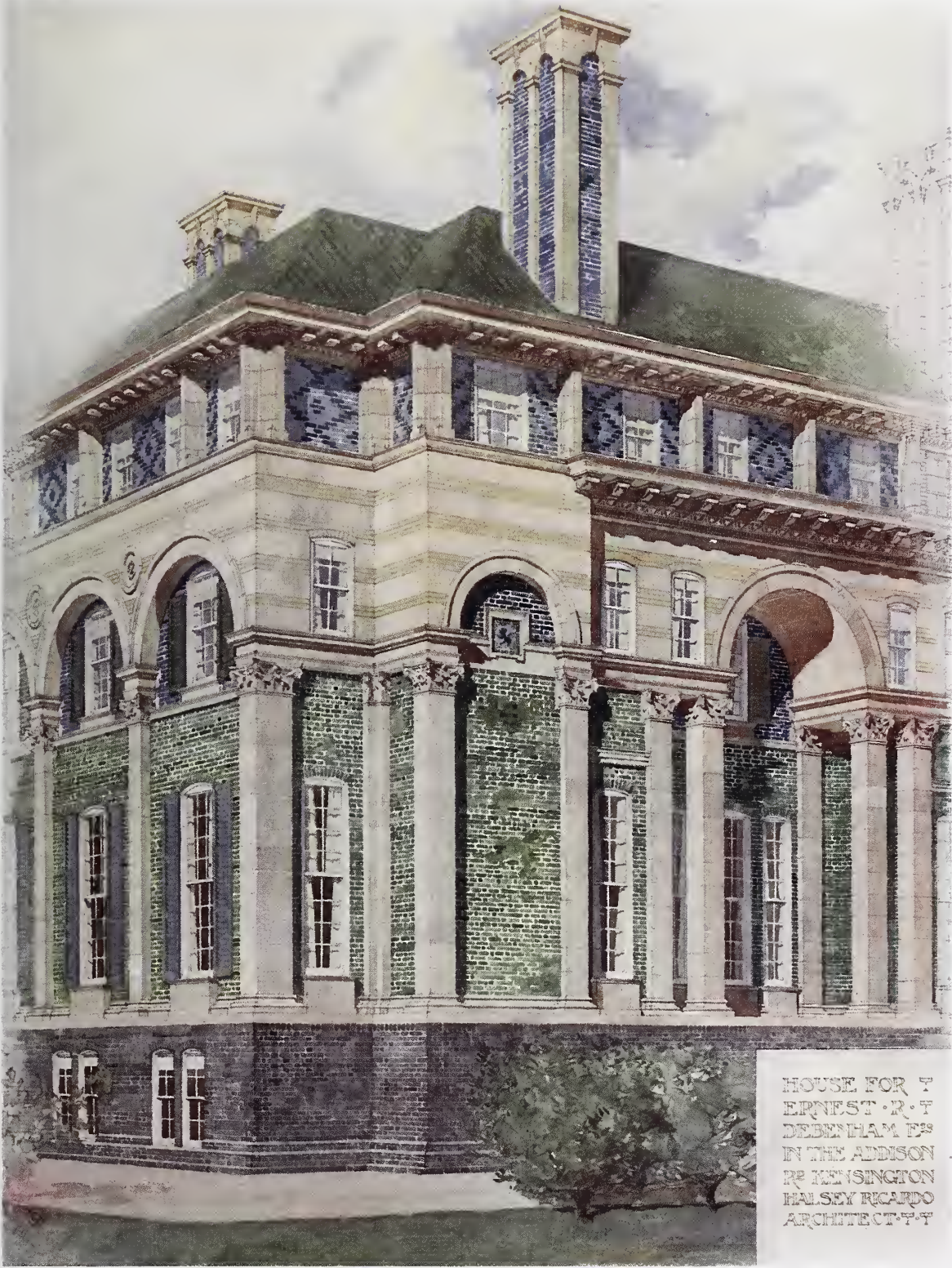
VOL. XXI.—M





CHIMNEY-STACK, GODDARD'S GREEN, NEAR CRANBROOK, KENT.





HOUSE FOR  
ERNEST R. T.  
DEBENHAM ESQ  
IN THE ADDISON  
RD KENSINGTON  
HALSEY RICARDO  
ARCHTCT. & F.







# An Essay in Colour Architecture.



THE house in Addison Road, Kensington, which we here illustrate, possesses a peculiar interest for the architect, not merely as an example of modern domestic work by a well-known artist (though on that ground alone it merits particular attention), nor for the curiosity which the public press has manifested in its uncommon appearance, but for the two definite aims which its designer, Mr. Halsey Ricardo, has attempted to fulfil in it—intentions which stand for a new development in English architecture, and, for aught we know, in the architecture of the world.

Briefly, it represents, firstly, an effort to erect a house immune from the seriously destructive effects of a city atmosphere, and, secondly, the initiation of an architecture to be expressed in definite terms of colour. The former object is not new, but previous examples have shown that the introduction of the materials necessary to achieve the end in view involves other factors and modifications in the direction of colour which must be fully considered if the result is to be an artistic success. Out of this consideration we are impelled towards a realisation of the second object, and the steps leading thereto are perhaps better outlined in Mr. Ricardo's own words:—

“To build with imperishable materials in London, or, indeed, in any manufacturing city, has become now a reasonable aim, and several examples have already arisen in response to this desire. The new part of the Savoy Hotel is an instance that comes at once to hand, so is the block of residential flats where lately stood the Duke of Cambridge's house in Piccadilly, both designed by the President of the R.I.B.A. The reason is not far to seek. Before the usual materials have had opportunity to weather themselves against the assaults of Time, they have had to contend against, and succumb to, the immediate corrosion and disintegration of the city's atmosphere. Stone and marble yield after varying struggle, granite and brickwork retire behind a veil of indiscriminate dirt, their distinguishing colours disappear, and only the texture of their surfaces remains to qualify the building. Even if the stones and marbles were to endure, they would have to submit to the depredation of dirt and soot, which in their effect stultify the aims of the architect. The high lights of the mouldings and carved work catch the dirt most and become high darks, whilst the soffits of the projections remain comparatively unsullied. In a cleaner air, time and habitation pull a building

together—give it the human look that a new building so sadly lacks; whilst the former softens and diffuses the contrasts and harmonies, the latter invests it with the touch of feeling and historic character.

“But the erections of to-day have not a fair chance to acquire those attributes; a uniform shabby grey descends upon them, and under this blight they decay. There is room, then, to attempt another course, and to try, along a separate avenue, what can be done with materials able to withstand the corrosion of the atmosphere and evade the permanent disfiguration of its impurities.

“Such materials, to meet these requirements, must be glazed materials, and the whole building must be built of such. A combination of perishable with imperishable materials may at the start look well enough, but in course of time the harmony of the combined materials becomes a discord, growing more and more irreconcilable; the whole thing gets out of key—looks unpremeditated and unhappy. One sees something of this every time the window-frames and bars come to be repainted, and so come under the heading of imperishable articles. The stone or the brick of the house-front stands with the incrustation and mellowness of years, the window-frames come up sharp and fresh, and it takes more than months to recover the pleasant harmony that has to be broken up again in no great while.

“On the other hand, except for the sense of human story about its walls, a building in imperishable materials after a time looks little better than when the scaffolding was first peeled away from it. One can always recover its pristine appearance whenever occasion may require; but the finger of time leaves it obstinate and unaffected, and this is a loss. We must console ourselves with the hygienic advantages that we have obtained. Glazed materials are substantially imperishable both to rain and wind, and our walls consequently are warm and dry. The dirt has only a precarious lodgment on the glazed surfaces, so that both wind and rain help to keep the house clean. It does not take so much heat to warm the house, because the bricks are kept dry behind the skin of glass, and the rain falls as swiftly off the building as it does off a greenhouse, scouring out the drain-pipes on its way to the sewer.

“With the use of glazed materials, the question of colour at once crops up, and the invitation to take advantage of the capabilities of the material is irresistible. The staining of the glass that is poured over the surface of the material in no way affects its permanence or its adhesion to its



*Photo: E. Dockree.*

## SIDE VIEW FROM THE GARDEN.

This view shows very clearly how the variations in the tints of the glazed bricks have been utilised to make patterns in the walling. Considerable care had to be taken in selection to avoid the dead evenness of tint which is so generally esteemed in glazed bricks. The darker bands in the Carrara ware, though shown as brick courses in the coloured plate, were actually carried out on erection in a darker shade of the same ware.





GENERAL VIEW FROM ADDISON ROAD.

The entrance with the porch is on the left. In the front the garden is laid out after the Dutch fashion.

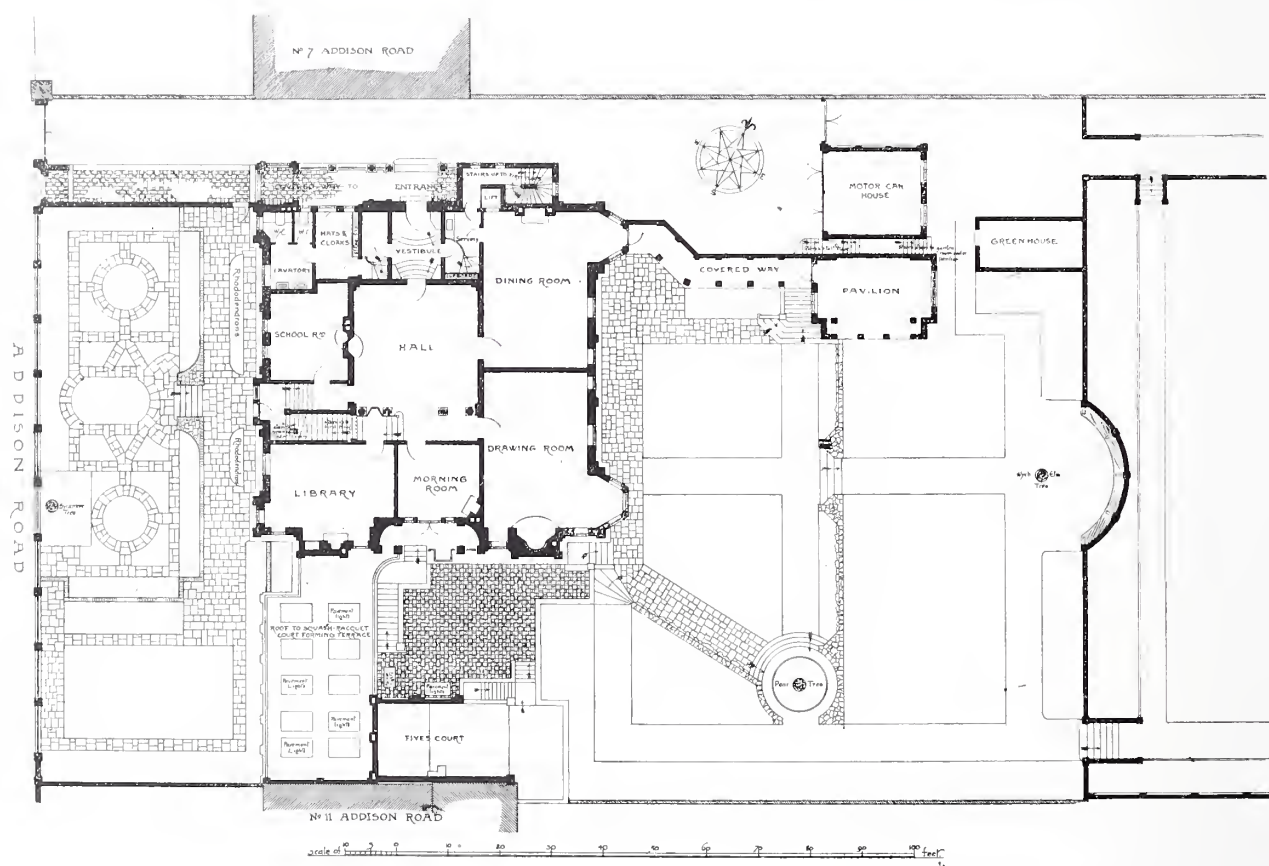
*Photo: E. Dockree.*



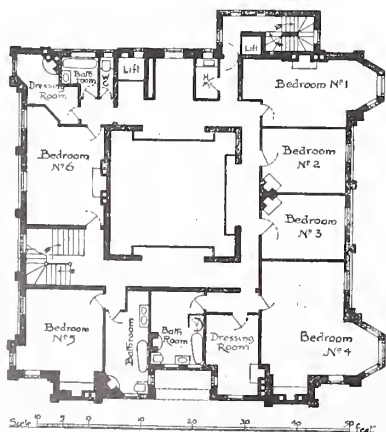
matrix, whilst it develops the latent charm it possesses, raising it almost to the plane of a jewel. Of course the use of colour in any quantity—and it should be used in quantity—raises this difficulty: that such treatment of colour in architecture is applicable only to buildings that are isolated, or to public buildings of some size, such as libraries, town halls, museums, baths, and so forth, which are able to contain and carry off their special effect, or to architectural groups of buildings such as squares, circuses, crescents, terraces, and blocks, say of ten houses, of street fronts. It is obvious that a vertical strip of coloured glazed material in a row of stone or brick-fronted houses would probably appear an impertinence. One wants a uniform conception and consistent treatment for such groups in colour as much as in the general architectonic treatment of lines, openings,

and projections; but in such cases colour might be largely used in lieu of the general supply of architectural trimmings and shadow effects obtained by increased depth of tone—patterns, to some extent, taking up the function of mouldings—and thus lessening the sum of projections—projections being the things least needed in our streets.

“Naturally, the arguments for sheeting our buildings externally with glass apply also in great measure to the inside. But this is now an accepted doctrine, and it has become a usual practice to plate bath-rooms, closets, lavatories, and the basement walls with tiles: but such treatment might well be extended to the hall and passages and the staircase walls. The impression that such wall lining is chill and comfortless is due to incessant, and often needless, use of white



NO. 8,  
ADDISON ROAD,  
KENSINGTON, W.  
GROUND AND FIRST  
FLOOR PLANS.



tiles, and this entirely disappears with the use of full or rich colours.”

The house which thus illustrates these ideas has the advantage—being on the east side of Addison Road—of an unusually large garden, extending back to the wooded boundaries of Holland Park, whilst to the south-east there is a large open field, so that the garden front has, for a London house, a fine, open, and ample prospect. The general colour-scheme of the exterior is fairly accurately shown on the accompanying colour-plate. The original drawing, from which this is reproduced, was made prior to the building being commenced,





THE ENTRANCE LOGGIA

The columns are of granite, emery faced. The panels are of De Morgan tiles. The railings in the foreground are only temporary.



THE VESTIBULE.

The ceiling has enrichments, designed by Mr. Ernest Gimson, which could not be shown in the photograph. The steps, &c. are of veined statuary marble, with Irish green panels, the centre plaque being Siena marble. A panel of De Morgan tiles in blues and greens is over the door. The brick dado is of similar blue. The door is in Italian walnut, and the glass was designed by Mr. E. S. Prior.

Photos: E. Dockree.





VIEW FROM THE GARDEN.

Photo: E. Dockree.

The garden, extending back to the boundaries of Holland Park, is of considerable extent, and is arranged on three levels, the ground sloping from the Park towards the house. The architect's work extends to the garden, Mr. Ricardo having designed a pergola seat and a fountain-tank. Lawns have also been laid out for tennis and croquet. Close to the house on the south boundary wall is a fives court.





THE HALL, LOOKING TOWARDS THE STAIRCASE.

Photo : E. Dockree.

The plinth and the bases of the columns are of Italian pavonazzo marble. From plinth to cornice the walls are lined with deep blue (akin to peacock blue) glazed tiles. In photography blue tends to go white, but the special colour plate here employed shows a variation in tint which, while adding to the beauty of the tiling, is not so apparent in the original. The chimney-piece is of veined statuary marble with panels of selected green pavonazzo. The dentil course of the entablature is in veined statuary, the oval frieze above is green pavonazzo, and the cornice is of arni alto. The columns and pilasters are of vert marble, the caps of the former being of veined statuary. The prevailing tones of the hall are deep blue with cool grey-greens in the marbles. The floor is of oak.



and to a slight extent, therefore, the colours (and one or two details) have been modified in execution by the exigencies of the materials employed and the limitations in their manufacture. The basement storey, or podium, is faced with blue-grey semi-vitrified Staffordshire bricks, the upper part, or framework, as it were, of the structure being carried out in the Doulton glazed terra-cotta known as Carrara ware, the pinky cream colour of this material being relieved in the upper stages by darker bands of the same material, which were substituted for the brick courses indicated in the colour-plate. Into the panels formed by this Carrara ware framework, glazed brickwork has been introduced, the lower panels being of a soft deep green, the upper of a bright blue. It need hardly be said that the architect who elects to work in glazed materials must be circumspect in his choice of glazed bricks, as much so as in the choice of the ordinary bricks for facing. The demand for play in the colour of a facing brick, so necessary to secure a suitable texture in the wall, is not less necessary in the case of glazed bricks, though the dead-level uniformity of tint which has so long been esteemed in the latter, and which manufacturers have been so anxious to secure, made selection for the present building anything but a sinecure. The wide variations secured in these bricks, which were supplied by the Burmantofts Branch of the Leeds Fireclay Co., are plainly shown in the illustration on page 160, where it will be noted that patterns have been formed with bricks of the same colour, but slightly darker hue. The roofs are covered with green Spanish tiles of a rather fresher colour than that shown on the plate.

The nature of the materials, and the fact that all the outside work is glazed, accounts in great measure for the reason why the building has been designed in terms of colour as much as in terms of light and shade. To build it in white Carrara ware throughout would give—it was thought—too cold and uniform an appearance, which the great repetition of the ornaments (due to the fact that the terra-cotta is moulded, not sculptured) would only emphasise; and to treat it in varieties of coloured Carrara ware was thought to be too great an experiment, considering how dependent these colours must be on the behaviour and accidents of the kiln. It seemed best to use the coloured glazed bricks, on account of their smaller scale, and consequently greater facility in obtaining both the colour desired and the necessary amount of gradation, and to confine these masses of full colour within the simple broad framings of Carrara ware.

Further decorations and reliefs to the exterior scheme are afforded by the plaques introduced

into the façades, and the De Morgan tile-panels built into the wall of the entrance loggia, the tiled wall of the covered corridor connecting the house with the open-air breakfast room, and the interior walls of the latter. The panels have, in the majority of cases, a decoration of peacocks, the colouring being in the rich blues and greens applicable to the subject. Mention must also be made of the specially designed lead rain-water heads, picked out in red, green, and gold.

The open-air breakfast room or pavilion, facing east to catch the morning sun, is of similar materials to the house. It has under it a potting-shed or gardener's room, and is connected with the dining-room by the loggia already mentioned. The timber balustrade to the latter is of teak, which material has also been used for the shoulder-high panelling in the pavilion itself. To the south of the house on the basement level is a covered racquet-court, the top of which forms a raised terrace on this side, and from which a flight of steps leads down to the court from the study and morning-rooms. A fives-court has also been built on the extreme southern boundary.

The garden, which slopes from the Park boundary towards the house, has been laid out in three terraces, affording lawns for tennis and croquet, and a pergola and seat has been erected on the high ground at the east end, with a fountain tank faced with De Morgan tiles. The ground in front of the house has been laid out in the Dutch fashion, with narrow paved paths, and is separated from the road by a dwarf wall and railings, the latter and the gates being made by the Birmingham Guild of Handicraft.

The principle of permanent decoration, proof against the ravages of the London climate, has been carried into the interior, where the passages, staircase well, and hall are lined with coloured glazed tiles. These tiles, supplied by Mr. William De Morgan, may be described in colour, nearly, but not exactly, by the term peacock blue. In the hall, which is a large square apartment, domed over, these beautiful blue tiles are associated with a scheme in marbles of a prevailing grey-green colour, the names of the various varieties employed in the house being more particularly described under the illustrations of this and other rooms. The whole of the marble work was supplied and worked by Messrs. Walton, Goody and Cripps, Ltd.; the caps to the columns here and other carved work and modelling being executed by Mr. W. Aumonier.

As yet, the hall is unfinished above the cornice on the ground floor, but it is proposed later to treat the pendentives and the dome with mosaic. The mouldings and wood balconies to the first-floor openings are merely temporary, and put up





SIDE VIEW FROM THE FRONT GARDEN.

This view corresponds most closely with that of the coloured plate from which the general colour scheme of the exterior can be determined. The raised terrace in the foreground on the right is formed over the racquet-court on the basement level.



THE DRAWING-ROOM CHIMNEY-PIECE.

Photos: E. Dockree

The chimney-piece generally is of lightly-veined statuary marble, with Swiss cipollino cheeks, and Irish green and statuary marble hearth. A band of De Morgan tiles, with a decoration of fishes, is inserted over the opening. The panels in the recess are of Irish green and statuary marble, and the perforated panels are inlaid with selected pieces of Irish green and onyx centres.





CHIMNEY-PIECE IN THE GUESTS' BEDROOM.

The marble-work here is of pavonazzo and Irish green, and the De Morgan tiles have a prevailing green tone.



THE HALL LOOKING TOWARDS THE VESTIBULE DOOR.

The tiling and marble-work is described under the larger view of the other side. The railings to the gallery-openings are only temporary. The pendentives, &c., will eventually be decorated with mosaics. The walls of the corridor on the first floor, just seen through the opening, as well as the staircase well and the solid stair balustrade, are faced with the same blue tiles as in the hall.

*Photos: E. Dockree.*





THE DRAWING-ROOM.

The floor is of teak, the panelling being of wood, painted white, and the door of Italian walnut. The enriched ceiling was designed by Mr. Ernest Gimson.

Photo E. Dockree.





THE DINING-ROOM.

Photo: E. Dockree.

The floor is of teak, studs being inserted for connecting the current to the table lights. The chimney-piece is of veined statuary and Irish green marble. The walls are to be lined with Italian walnut panelling when the walls are thoroughly dry, pending which a coat of dull-brown distemper has been applied to the brickwork. The enriched plaster ceiling and frieze were designed by Mr. Ernest Gimson.





Photo: E. Dockree.

THE LIBRARY.

The library is fitted throughout in mahogany, a feature of the shelving being the inlay work. This is carried out in ivory and mother-of-pearl. The horizontal band under the top shelf shows a design of pansies and moths. There is a little play here on the French *fançie*, meaning both pausy and thought. The moths are suggestive of evening hours and midnight oil. The projecting winged hour-glasses at the top of the divisions indicate the flight of time in the company of books. The lower pieces of inlay show azaleas and lilies.





THE OPEN-AIR BREAKFAST-ROOM: INTERIOR AND EXTERIOR.

Photos: E. Dockree.

This room has a floor of mosaic, with a panelled teak dado, which wood is also used for the balustrade to the connecting corridor. The tile panels here and in the corridor are of De Morgan tiles in the peacock blue and green tones used elsewhere. Under the room is the gardener's room and potting shed.



for safety and tidiness. The dining-room also lacks the Italian walnut panelling which will be fixed when the walls are thoroughly dry. The same wood has also been used for the doors of the principal rooms. The floors in the dining-room and the drawing-room are of teak, while that of the hall is of oak.

The library is fitted throughout in mahogany, with delicate relief in the shape of inlays of various woods and mother-of-pearl on the shelf divisions. The horizontal band under the top shelf shows pansies and moths, the former indicating a play on the French *pensée*, meaning both pansy and thought, and the latter suggesting evening hours and midnight oil. The little winged hour-glasses in ivory at the top of the vertical divisions indicate the flight of time in the company of books. The ornamental plaster ceiling here, and those in the other rooms, were executed by Messrs. Priestley from the designs and under the supervision of Mr. Ernest Gimson, architect. The enriched glass in the vestibule door, in the alcove window on the first floor, and elsewhere, was designed by Mr. E. S. Prior, another well-known architect.

On the first floor the guest suite, consisting of bedroom, dressing room, bathroom, &c., is on the front of the house, overlooking Addison Road. The chimney-piece in the bedroom of this suite, of marble and De Morgan tiles of a prevailing green hue, is separately illustrated.

The iron casements to the windows, as well as

the heating and hot water supply, were provided by Messrs. Henry Hope and Sons. The service lift is an electric one, fully automatic, there being a full set of buttons at each landing, so that by the momentary depression of a button at any floor the cage can be "called" or "dispatched" to that floor. Doors are fitted with automatic interlocking device to prevent movement of the cage unless all the doors are closed, or a door being opened unless the cage is opposite. It was supplied by the Otis Elevator Co., Ltd.

A complete suction-cleaning plant has been installed by the British Vacuum Cleaner Co. Ltd. This plant is one of the standard type of 5,500 cubic feet of air per hour capacity, capable of operating two nozzles at the same time. The plant, situated in the basement at the foot of the service stair, is driven by an electric motor with electricity supplied from the public mains. From the filtering chamber, which is adjacent to the pump, runs a 1½ in. diameter pipe main throughout the building, and at different points are gun-metal standards, whence the hose pipe can be taken off.

The door furniture, which comprises many fine sets of handles, finger-plates, &c., bell-pushes, light switches, &c. in various metals with enamels, also the electric light fittings, were designed and executed by the Birmingham Guild of Handicraft. The general contractors were Messrs. George Trollope and Sons and Colls and Sons, Ltd.

## Eighteenth-century Houses in Birmingham.



MEDIAEVAL Birmingham has disappeared leaving no memorial. It can hardly have been an interesting or well-built place. The traveller, newly arrived perhaps from the fine neighbouring city of Coventry, would see little worthy of attention as he rode up the steep and winding high street. Stone is not quarried within many miles of Birmingham, and before the formation of canals the town had no advantage of waterways. We may conclude therefore that only a few of the more important buildings were of regular mason-work: the parish church of St. Martin; the Priory of St. Thomas. It was a town of clay and wattled-work, of thatched roofs, of timber and plaster, rude and perishable materials.

But the introduction, or revival, of the art of brickmaking throughout the country in the six-

teenth century effected an important revolution in building, the most important that had occurred since the Norman Conquest brought the mason's art to the Anglo-Saxon wood-builders. No mere alteration of *style* could have changed the character of English towns so completely as the general use of this homely and facile material changed it. In the course of the seventeenth and eighteenth centuries, Birmingham, like so many other places—like the capital itself—was gradually transformed into a town of excellent red bricks and red tiles; and acquired, in the eighteenth century, a more than local reputation for the regular and orderly buildings of its streets; substantial, and not without a tincture of scholarship, of sober magnificence.

This handsome and formal eighteenth-century town is on the point of vanishing. Little of it, indeed, remains even now, and that little not the best. A few more years and it will have





TEMPLE ROW, BIRMINGHAM.

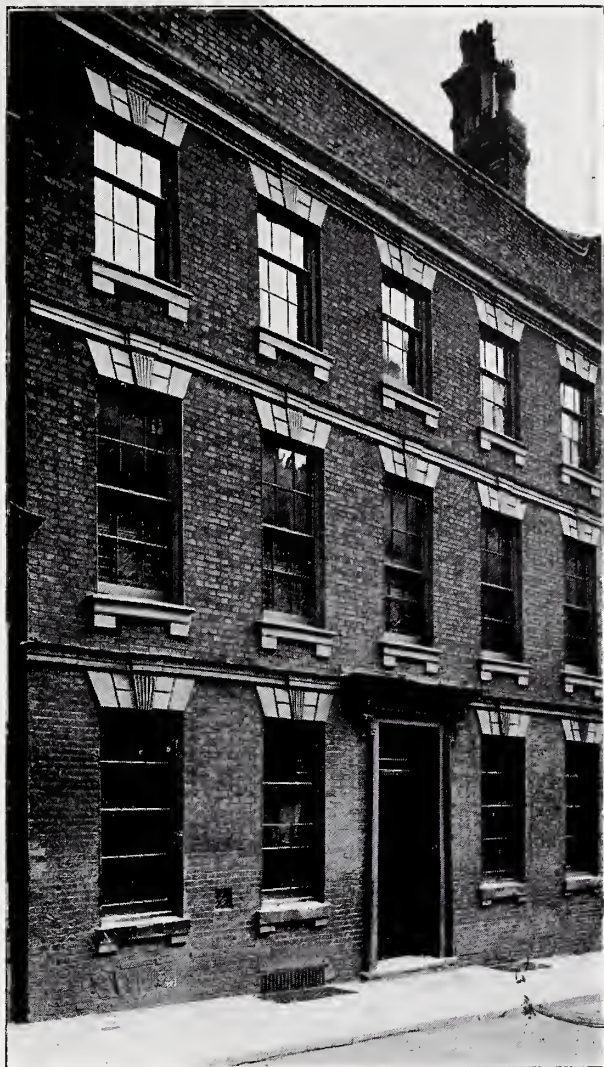


NEWHALL STREET, CORNER OF EDMUND STREET, BIRMINGHAM.



disappeared as completely as its mediæval predecessor. It is melancholy to reflect upon the destruction that has been wrought even within times quite recent. One looks for some old favourite which perhaps but a few months ago seemed as though it might last an eternity; it is gone—its very site can with difficulty be distinguished. How is it that town improvements always seem to involve the destruction of these fine and interesting buildings, while so much that is sordid and contemptible remains? Were there no squalid streets in Birmingham twenty years ago that they must needs destroy Old Square? Yet without protest it was destroyed; Old Square, which one would have expected the citizens to cherish as an ancestral relic; with its finely-conceived and solidly-built houses, carrying the mind back to the age of Walpole and Marlborough; with its memories of Johnson; with its still earlier memories of that lost mediæval priory, on the site of which the Square was built, whose confiscated revenues became part of the noble foundation of the Grammar School. When such things are in question it is idle to talk of necessity.

The merit of good proportion has seldom, even by hostile critics, been denied to the eighteenth-century houses, and it is a great merit. Architec-



CANNON STREET, BIRMINGHAM.



DOORWAY IN OLD-MEETING STREET, BIRMINGHAM.

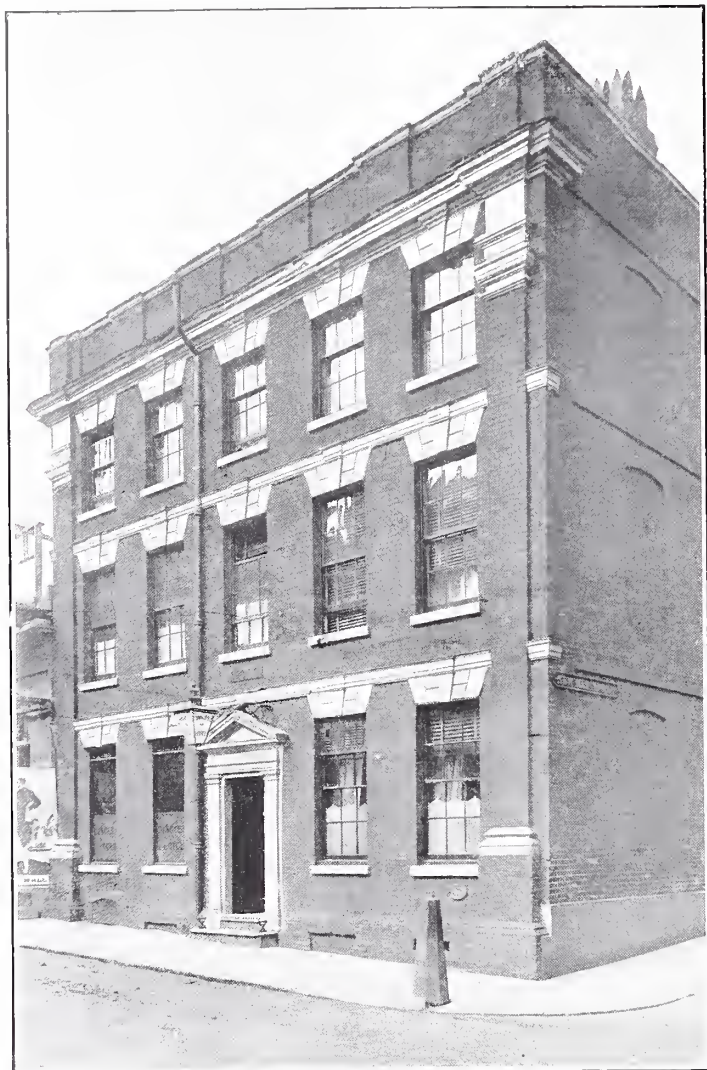
ture is, in fact, proportion. The builder who has not at the foundation of his art a canon of proportion, a *modus*, an *ordo*, is little better than a barbarian; caprice assumes the place of law; he is governed too much by fancy, which is not an architectonic power. Those builders of the eighteenth century exercised as much care about the proportions of their work as about the bricks or the flooring-boards that they used in it, and would have felt discredited by any glaring solecism, by clumsy architraves, by window-panes wider than their height, or cornices of too great projection for their depth. In an age when originality, often of very poor quality, is everywhere obtruded on the public eye, we owe a tribute of respect to men who had the self-control to keep their originality in reserve; who could acknowledge a rule; who could feel a solicitude for ideal proportion not unworthy of Gibbs, or Chambers, or any of the academic purists of the day. The result is seen in the sustained excellence, the ease, the just emphasis of their work. There have been those who have contemned eighteenth-



century building as remarkable only for an insipid propriety. Do we need to be reminded that building may be insipid *without* propriety; or that even a too rigid law may be better than a barbarous independence?

Another complaint is sometimes heard of these eighteenth-century houses, of their sameness, their monotony. The reproach is not, on the whole, well deserved. It is true that when several houses were built simultaneously, and formed as it were

finds in so many houses of the same type than with their general resemblance. It is seldom that a design is exactly repeated in two entirely separate buildings; the variations are not, indeed, as a rule very obvious or striking, but enough to be characteristic. In truth, is not this complaint of monotony partly due to duller perceptions; to a modern grossness; to a jaded palate, responsive only to the strongest stimulants? Let us respectfully admire, if we cannot imitate, the taste that



MOOR STREET, BIRMINGHAM.

one great palace-like structure, the design was uniform. It is true also that this principle, itself a just one, was sometimes carried to the point of absurdity. What should be the limits of repetition, of variation, in town buildings is a question to which no very precise answer can be given. Not many years ago the whole of Temple Row, facing towards the south and east sides of St. Philip's Church, was occupied by buildings of a design similar to the fragment shown in the illustration, and here the effect was unquestionably fine. But, all exceptions being made, I am impressed rather with the amount of variety one

could be satisfied with distinctions so little palpable, so little insisting. Shall we ever regain that economy of design, that sensibility to minute differences, that relish for *finesse*?

It may be useful to mark very briefly the salient characteristics of eighteenth-century building in Birmingham. The local clay does not readily make bricks suitable for cutting, consequently the rubbed and gauged quoins, pilasters, and cornices, which form so marked a feature of contemporary London building, are not found in Birmingham, where the gauged work was confined to arches, and to the radiated lintels of windows. Stone



was used for all details of ornament, sparingly, or more liberally, as occasion served. Stucco sometimes took the place of stone, an ignoble substitution. Both appear to have been painted from the first, for even in the eighteenth century Birmingham was a smoky place, and the inhabitants had not then become quite indifferent to the appearance of cleanness. A favourite string-course, shown in some of the illustrations, consisted of a band, or fascia, delicately moulded in the manner of Italian architraves, and mitred across the keystones of the radiated lintels. The keystones were frequently accentuated by panels, flutings, rustic work, or emblematic devices. Window frames were sometimes level with the outer face of the wall, sometimes recessed in reveals; and stone sills were in common use, the ends often supported on miniature corbels, as in the house at the corner of Newhall Street and Edmund Street. Doorways, as usual in the eighteenth century, exhibited considerable variety, and often a great elaboration of classic detail. The high roof with dormer windows, rising from a massive cornice, was by no means infrequent, as in the houses of Old Square, where in some instances the full Ionic entablature was displayed. But the parapet appears to have been generally preferred to the open eaves, a high parapet enclosing and almost concealing the tiled roofs. Is there not in town buildings, in high buildings especially, good reason for the preference, when the dangers of an unprotected roof are considered, the falling tiles, the avalanches of snow, the difficulty of repairs?

We are to remember that these town houses and shops were built to live in and to trade in, and not by way of advertisement. It may be admitted

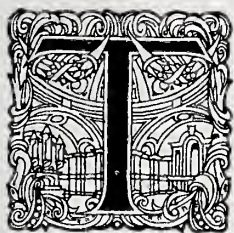
that the exteriors were sometimes too prosaic, too puritan; but certainly no elegance of design, no attractive detail, was spared in the interiors. If the originality of the eighteenth-century builders needs any vindication, no better can be found than the variety and grace of their interior architecture; and if the student will attentively examine the doorways, the mantelpieces, the ceilings, the staircases, in different examples, he will be convinced that inventive force was by no means wanting to our forefathers. Indeed, a study of these eighteenth-century houses may be confidently recommended to the young architect, in whatever town he may find them, for within their own limitations they reach a singular excellence. The student may wisely spare an occasional hour from the architecture of foreign peoples and of distant ages for this, the last, or nearly the last, of our native schools of building.

Is it possible, one may ask in conclusion, to interest town councils and other public authorities in these relics and memorials of the past? Can nothing be done to preserve some of them? Is their destruction always inevitable? It seems to me that many of them might, with slight alteration and inexpensive repairs, be made extremely serviceable. Local antiquities, for example, might find an appropriate home in one; a photographic survey in another; while a third might contain a choice collection of paintings. All such things would be shown to better advantage, and more pleasantly be studied, in the elegantly-proportioned rooms of a fine eighteenth-century house, than they can be when thrown promiscuously together in a bleak, warehouse-like art gallery.

J. L. BALL.

## Here and There.

*The Decoration of the House of Lords—Burne-Jones Tapestries at Birmingham—The Fate of Clifford's Inn—Painter-Architects: Raphael.*



THE evidence given before the Select Committee of the House of Lords appointed last July to inquire and report with respect to the unfinished condition of the rooms and their approaches in the Palace of Westminster appropriated to the service of the House of Lords, was published in the last days of January. The following peers were selected for the committee: The Marquis of Cholmondeley, Earls Carlisle, Lytton, Plymouth, Liverpool, and Brownlow, Lords Stanmore and Denman; Lord Stanmore was elected chairman. The following witnesses were examined: Sir E. J. Poynter, P.R.A.,

Mr. Holman Hunt, O.M., Sir W. B. Richmond, R.A., Mr. E. A. Abbey, R.A., Mr. Herbert Draper, Mr. T. G. Jackson, R.A., Sir L. Alma-Tadema, O.M., R.A., Professor A. H. Church, Mr. Seymour Lucas, R.A., Professor Moira, Mr. J. D. Batten, Professor W. R. Lethaby, Mr. J. B. Westcott, M.V.O., Mr. J. S. Sargent, R.A., Capt. T. D. Butler, M.V.O., Mr. G. J. Frampton, R.A., Mr. Solomon J. Solomon, R.A., Mr. Sydney C. Cockerell, and Sir John Watney.

The first questions put to the majority of the witnesses were mainly directed to eliciting their opinion as to the most suitable form of decoration for certain wall spaces in the House of Lords; whether mosaic, paintings, tapestry, or "architectural treatment." The last-named term was



probably meant to indicate sculptured panels, arcading, panelling, &c. Subsequently the witnesses were requested to state how best, in their opinion, suitable designs could be obtained, whether by competition or direct commission. Considerable time, however, was taken up by discussions on the various methods of mural painting and their probable permanence and respective merits; and on these points Professor Church gave valuable information.

Paintings appeared to Sir E. J. Poynter the most suitable form of decoration in view of the panels left (obviously intended for paintings) by the architect, though he was apparently ignorant of the compulsion under which Barry provided these spaces; Mr. Holman Hunt, Sir W. B. Richmond, Mr. Herbert Draper, Mr. T. G. Jackson, and Sir L. Alma-Tadema, generally concurred in this opinion. Mr. Abbey, Mr. Sargent, and Mr. Solomon thought that each room should be considered separately; that some spaces would be best suited with painting, some with carving or sculpture, and so on. Professor Lethaby and Mr. Cockerell favoured tapestry. Sir L. Alma-Tadema favoured bronze or marble bas-reliefs for many parts.

Mr. T. G. Jackson thought there was, if anything, too much architecture about the building. "It seems to me that there has been a confusion of methods throughout the whole scheme of decoration. It struck me for instance, yesterday, how very much all the mural painting would be handicapped by the abundance of stained glass. I think the two methods of decoration by stained glass and by mural painting are very difficult to use together; the difference of colours by transmitted light is so very great as compared with the reflected light for mural paintings, that when they are used together, I think the mural painting, as being the higher branch of art of course, ought to be paramount, and I do not think it is fair to put it in conjunction with very brilliantly-coloured glass. The bright colours which come through painted glass fatally handicap the painter. Many of the rooms which I saw yesterday in going round seemed to me to be almost closed against mural painting for that reason." In further support of his opinion, Mr. Jackson stated:—"It seemed to me that the one thing I wanted in the building was blank wall; there was so much panelling and breaking up of surfaces that there was little repose upon which the eye could rest. Architectural panelling by itself, unless there is any particular meaning for it, is apt to be very uninteresting." Mr. Jackson advocated tapestry for Westminster Hall—"it seems to call for it more than anywhere else." He also favoured the cleaning of paint from stonework where possible,

lightening of some rooms by whitening ceilings at present painted a "dingy sombre brown," and abandoning any idea of decorating parts of the structure where there is little or no light. He disliked marble statues against stone—"they are like oil and water, they contrast with each other, but they do not go well together." Bronze figures would be too dark; terra-cotta might be used.

The conclusions of Professor Church in regard to the most durable method of mural painting will be of interest to architects who contemplate this method of decoration for their buildings. Questioned by the chairman as to what his advice "would be to the committee or body whose duty it would be to provide for any pictures that were painted being first of all painted in such a manner as should not lead to their ultimate decay, and also as to any measures that would be necessary to ensure their continued preservation," Professor Church replied:—

I think I can give you in comparatively few words my matured opinion upon the subject after an experience of about twenty-six years, beginning with the Watts fresco in the great hall of Lincoln's Inn, which is the largest true fresco that has been painted, I believe, in this country, and which I tried to preserve twenty-six years ago. There are two points which have to be considered. First of all, the ground on which a painting is executed, whatever the medium employed may be. Into the atmosphere of London there are now poured every year about one million tons of oil of vitriol, which turns the carbonate of lime in the stone and the plaster on which the painting is executed into gypsum gradually, with an expansion of about 10 per cent. in volume. The chemical change is accompanied by a mechanical expansion which causes a disruption of the ground and is the main cause of the destruction of the paintings in whatever medium they are executed, and even of mosaics in some cases, upon a ground prepared with lime and sand. The lime is the point of weakness. If you had plaster of Paris to begin with then there is no action of the atmosphere and no destruction—it has already been altered, as it were, into the substance which the carbonate of lime or lime passes into. Therefore it seems very important as regards stone work, the ground on which the paintings or artistic works of any kind are painted or affixed, that we should not lose sight of the fact that the carbonate of lime or lime is not an ingredient which ought to enter into the grounds. I see this sulphuric acid destroying all the architecture in London, both old and new; and it seems to me that this sulphuric acid has an enormously dangerous action. Sir Lawrence Alma-Tadema just now was talking about tapestry for instance. That is a lovely material, though you may not have there expressed the direct thought of the artist. But tapestry becomes frightfully injured in the London atmosphere. It is a very absorbent material, and it absorbs sulphuric acid from the air. It takes up 10 per cent. of moisture, and it becomes sourer and sourer in the course of years, and the inevitable result is that, besides the injury to some of the colours and dyes, there is decay of the fibre—it becomes quite brittle. In fact, if you put your hand in a woollen curtain in a London house that has been up for two or three years you will notice there is a peculiar stickiness about it, and if you analyse that curtain you find sulphuric acid in a considerable quantity, and that destroys the fibre. Therefore, though I am sorry to express the opinion, I do



feel that unless tapestry were in some way protected from the sulphuric acid—water-proofed, or I may say, acid-proofed—I do not think it could be safely used in Westminster.

The professor affirmed that the spirit fresco process as utilised at the Royal Exchange was the best process. He thought wall spaces to which it was intended to apply fresco in some form should be treated with plaster of Paris instead of ordinary plaster, but this could not be done with true fresco. The witness's evidence tended to show that true fresco was a practically impossible one, which must decay more or less rapidly.

A fresco is of course a very delicate structure. The colour, the pigment, is held on by a film of carbonate of lime, and that is in the course of a few weeks turned into sulphate of lime, and has no longer binding power, and it begins to perish.

As true fresco is practically unobtainable, the objection to painting on canvas with spirit medium or anything of that kind was removed.

I feel strongly that the spirit fresco medium should be executed not on the wall itself but on canvas, and should be *marouflé* to the wall afterwards.

I think it better to use plaster of Paris (for the wall) because then you run no risk of any attacks from the back. You protect the front by the white lead mixture put under the canvas when you fasten the finished picture to the plaster, but you cannot be sure of the back, and both moisture and corrosive gases get in at the back, unless you have slate as they have at the Royal Exchange. I am on the whole very much pleased with the course adopted there. The tilting forward of the slate ground an inch or two is a very good thing also, it prevents dust from lodging on the picture. It is not apparent to the eye; it is neutralised by the perspective effect.

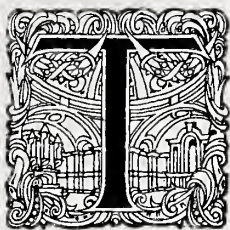
Professor Church was then examined at some length on the pigments to be used; and technical details of the spirit fresco process.

The majority of the artists who had executed recent mural paintings in spirit fresco preferred to paint on canvas before affixing the latter to the wall. Sir W. B. Richmond, however, stated that he would not paint off the wall.

I do not think you ever can really get the environment, you cannot remember it, the conditions of light are extraordinarily subtle. As we all know, if you take a picture from your dining-room to the drawing-room, the alteration of light from south to west or the situation of windows alters the appearance of the picture.

He declined to paint at all unless it was on the wall: He would not object to paint on canvas fixed *in situ*. His painting at the Law Courts was on the wall and was painted in tempera, the tempera being the yolk of egg. He thought that the adoption of the canvas method has been from the love of ease.

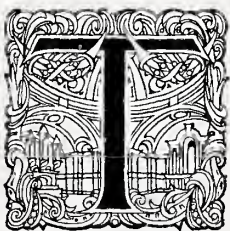
Painting on a wall is tremendously hard work and you cannot dilly-dally with it. There is no particular luxury in it, excepting in the pleasure of the painting, and it is a great bore to be on a scaffold. It has arisen from the fact that men prefer painting in their studios to painting in a building, where they are exposed to many disagreeable conditions.



THE city of Birmingham is fortunate in having many public-spirited people within its boundaries. Some 250 subscribers have presented the City Art Gallery with three fine tapestries designed by the late Sir Edward Burne-Jones, and woven on the hand-loom of Messrs. Morris & Co., of Merton Abbey.

The subjects illustrated form a part of the series illustrating the Quest of San Grail—they show the Arming and Departure of the Knights, the failure of Sir Gawain and Sir Edwain, and the final scene before the Chapel of the Grail in the land of Sarras, where Galahad is permitted to gaze on the Holy Chalice, whilst his two companions, Bors and Percival, watch from a short distance, guarded by angels with spears.

These pictures, of which the largest measures over 20 ft. in length by over 8 ft. in height, like all the Merton Abbey tapestries, are examples of what is known as the high-warp or Haute-Lisse weaving, resembling the ancient Gobelin tapestry, and akin to it in finish and execution.



HOSE people who believe that the "Law is a hass" will have some reason for their belief in contemplating the fate of Clifford's Inn. For years this inn was one of the quiet havens of the city, and most people imagined that it

would be so for all time. Unfortunately some busybody discovered that the property was really in the nature of a trust, having as an object the improvement of legal education, and this raised the question—whether the letting out of the rooms in the buildings could be properly construed as carrying out the provisions of the trust deed.

The matter was brought into the High Court, and it was decided that as Clifford's Inn was being carried on it was not fulfilling the objects of the trust, and an order was made for the sale of the place, which took place some two or three years ago.

Mr. William Willett, the well-known builder, secured the place very cheaply for £100,000, which sum has since remained in the Treasury coffers, and will there apparently remain for evermore. So much for benefiting legal education.

Mr. Willett is naturally bent on developing his property, and we understand that that part of the inn which is seen from the narrow passage in Fleet Street is to be demolished for the erection of an up-to-date restaurant; this doubtless will mean the demolition of the Old Hall, and with it will disappear much of the character of the inn.





It is unprofessional to combine skill in one art with eminence in another—to be both a painter and an architect, or a goldsmith and a sculptor, or a man of letters and an artist? It was not, at any rate, thought so in the time of the Renaissance. Then the domain

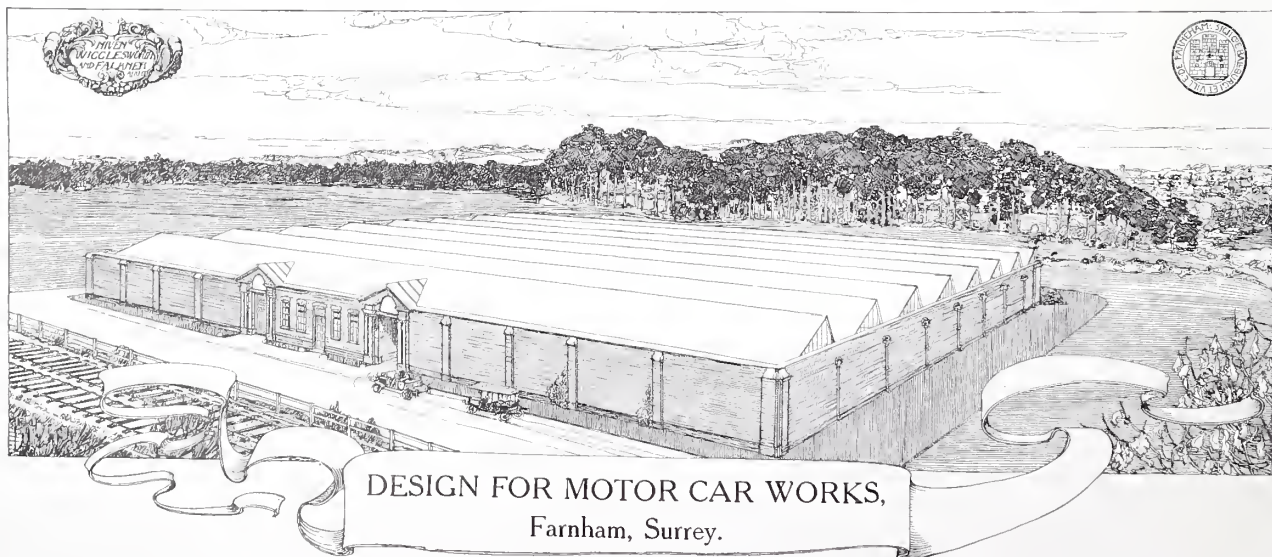
of art was undivided and single. Michel Angelo, the supreme example of many-sidedness, was painter, sculptor, poet, and architect; Leonardo, mathematician, engineer, and painter; Raphael, painter and architect. There were indeed few who excelled in one form of art who did not also achieve some degree of fame in another; and architects in particular made their first training in the studio, even if their introduction to design in building was not prompted by their success in painting. Of the first three superintendents of St. Peter's, Bramante, the creator and founder, was brought up a painter; Raphael was the most cherished painter of his age, Michel Angelo the greatest. Nor were these the only artists to join art to art; Peruzzi and Vignola among architects were educated as painters, and among painters Giulio Romano was also an architect. Truly both arts owed then much to each other, and more to their common impulse, the love of antiquity.

Of Raphael as an architect, however, there is not so much to be said as of Raphael as a painter. Few of the buildings erected from his designs have survived the march of time. St. Peter's, put into his hands after the death of Bramante, proved a trial and a source of worry and trouble beyond endurance. The plans he made for the Villa Madama, which was intended to be the masterpiece of Medician patronage, were never completed, and the building as it stands to-day, if his, is little better than a beautiful ruin. Palaces raised by him in Rome have been pulled down, and all that remains of his authentic craftsmanship are the Chigi Stables and the Pandolfini Palace at Florence.

Trained as an architect by Bramante, Raphael continued the tradition of the master. Like Bramante he studied rhythm and proportion in architecture, but it was difficult for him at first to free himself from the too predominant instinct which was in him of a

painter. A very good example of a painter's work translated into stone is the Aquila Palace, now pulled down and only remembered through old prints. The front, with its exaggerated pillars, windows, and cornices, has the appearance of a painted scroll; but Raphael's later buildings show greater restraint and a better feeling for his medium. The Pandolfini Palace is not only imposing, but has a lightness and grace rare in the age of the San Gallos, and only excelled perhaps by Raphael's pupil Giulio Romano. The same remark applies to the Chigi Stables, and there can be little doubt that had the Villa Madama been completed—putting aside the question whether it was Raphael's own work or not—it would have been a most beautiful precursor of the country villas which were erected by Raphael's successors and have made Italian architecture famous. The same comparison holds good between Raphael and Michel Angelo as architects as between them as painters. The one had greater grace and a purer inventiveness, and the other far greater force and power. Yet in architecture, save at St. Peter's and the Farnese Palace, Michel Angelo does not bear an altogether honoured name.

We have said nothing of Raphael's work at St. Peter's, because it resulted in failure. The difficulties bequeathed by Bramante's faulty system of construction were over great for a man made an architect because he was a famous painter. Raphael might read Vitruvius and consult the San Gallos, but it was not possible for him to become a builder, especially of so vast an undertaking, in the space of a day. He became in fact so disheartened by the nature of the task that he proposed for structural reasons to alter Bramante's plan and substitute a Latin cross for the Greek cross originally designed. San Gallo averted his design; but when we remember that at the time he was meeting with endless difficulties in the erection of St. Peter's he was also painting the Vatican Loggia, decorating houses for some rich men, building houses for others, it is not improbable that the work at St. Peter's was a largely contributing cause to his early death. Had he lived, there is good reason for supposing that he would have proved an architect of the very first order.





THE ARCHITECTURAL  
REVIEW,      A P R I L,  
1907, VOLUME XXI.  
NO. 125.





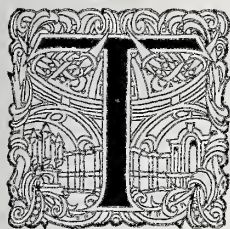
*Photo: Frith*

THE INTERIOR OF HOLYROOD CHAPEL.



# Notes of the Month.

*The Restoration of Holyrood Chapel—Mr. Lethaby's book on Westminster—Mr. Blomfield's Lectures—The R.I.B.A. Report on Registration—The Craftsman's Union—The Abolition of the Scale of Fees—Municipal Architecture.*



THE projected restoration of Holyrood Chapel is still a matter of active controversy. It will be remembered that the late Lord Leven and Melville, whose official duties kept him in residence at Holyrood Palace from time to time, left by his will a sum of £40,000 for this purpose, and nominated Mr. Thomas Ross, the well-known Scottish antiquary, as architect for the work. The trustees of the late peer's will chose to call in further professional advice before proceeding in the matter, and after receiving a report from Professor Lethaby decided to abandon the idea.

The position is extremely simple—Mr. Ross says that the chapel can be restored; Professor Lethaby says, in effect, it could be rebuilt.

The trustees' decision to abandon the project has raised a storm of criticism in the Northern Kingdom, and Lord Rosebery, Mr. Andrew Lang, and others have joined in the fray. Unfortunately the pro-restorers cannot state a very good case. If, as they assert, Scotsmen are anguished at the slow disintegration of this historic building, they might reasonably have been expected to have moved ere this to the work of putting the structure in a satisfactory state of repair. On the most favourable computation the building has been left as a ruin for 120 years, and more probably for very nearly 200. The sudden zeal for restoration seems only to have arisen when a large sum of money became available for the purpose.

We learn that the expert opinion of Mr. Watt, K.C., has been taken as to the legal position of the trustees, who in his view are not carrying out the terms of the will, and can presumably be compelled to do so. There is, however, another side to this question; the building, though nominally a national one, is part of a Royal Palace and under the custody of His Majesty's Office of Works for Scotland, so that with due deference to the wishes of the pro-restorers and the legal opinion of Mr. Watt, we venture to think that the consent of the custodians of the building, and, behind them, His Majesty's Government, must be obtained before anyone is in a position to start

the restoration, or, as Professor Lethaby regards it—rebuilding.

The controversy of Restoration *versus* Reparation is a very old and stale one. It has been threshed out at great length in these columns more than once, and it has been the subject of innumerable pamphlets, lectures, and speeches; yet it is still difficult to make the average layman realise that the most we can hope to do in the present day is to repair our ancient buildings with all possible care and reverence, but that our conditions of working at the present day absolutely preclude us from building in the spirit of the past or conferring a new interest in a building from which time has eliminated older ones.

Mr. James A. Morris with a thoughtful and lucid article in *The Glasgow Herald* of March 9 confirms this view, and from his article we quote the following paragraph, which we hope to the lay mind will be as convincing as it will be to an architect:—

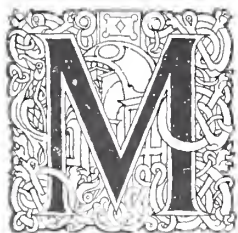
Architecture, it is much to be feared, is still the ugly duckling of the brood; but in the cycle of time she is destined as before once again to become the beautiful swan. But alas for to-day! In building, is not ours the period of ferro-concrete, by whose means creatures, like Jonah's gourd, arise almost in a night, hurrying lest they be late to meet the needs of the hour? In enterprises so conceived, what place is there for quiet and devout thought, for aspiration worth formulating to endure? Regard for such qualities is frankly non-existent, and is being deeply buried under utilitarian and speculative endeavour, interesting to promoters and workmen, as potential dividend or daily wage; and in this race those who design and build most quickly are most in demand. It is an expression of the modernity of speed, and in large enterprises the individual workman, the life and the soul of the buildings of olden days, is now merged into a number, a negligible unit, working so many hours per week, ingathering little of joy from his work, save only in wage-earning. How seldom is a workman now to be seen taking his wife, his children, his friend to look at his handiwork, at the work he has himself done or helped to do—the stone he has carved, the beam of wood (not the steel girder) he has laid or moulded! After working hours the very building in which is his work is closely barricaded against him, and if, out of working hours, he were by any chance found therein a police court magistrate might perhaps next day ask for an explanation. With workmen so circumscribed and trained, is it reasonable to ask that they should at call be able to transpose themselves into the spirit and mental environment of the free craftsman of the Middle Ages? As a matter of fact, he is a free craftsman no longer—only an operative. Possibly as operative he has never heard of his prototype, hardly ever given him a passing thought, and



it would require most marvellous alchemy to transmute to him the spirit emanating from the craftsman of that earlier day, even granting, which is perhaps unreasonable, the desire to possess it. Suppose our ferro-concrete period had preceded by several centuries the Middle Ages, and a thirteenth-century builder had been asked to restore a ferro-concrete building in the ferro-concrete style: would it not be just as unreasonable to assume that he would succeed with the materials and appliances of his day as it is for the architect or workman of our day, with his modern ideas and environment, sympathetically to recreate the past? Surely the thing is manifestly too absurd. Or suppose, even if it be an anticlimax, suppose some one laboriously tries to copy another's signature: skill is doubtless required to produce its similitude, but the freedom and vigour of the original are lost; it is bereft of genuineness and spontaneity. At best it is an adroit copy, at worst a forgery; and in neither case is it honest origin or result. So also is it with those who seek to reproduce the natural work of a remote age.

It is almost needless to say on which side our opinion on this matter lies, and it is no conceit in the infallibility of English opinion that makes us hope Professor Lethaby's view will prevail. The time for rebuilding or repairing Holyrood Chapel has gone by, and undoubtedly any responsibility in this direction must remain with the ancestors of the present Scots race who allowed it to ruinate for a century or two without seriously considering the question of its repair.

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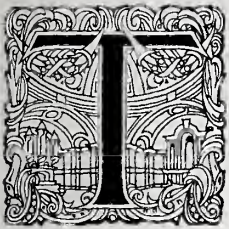


R. LETHABY'S book, which we review on another page, is, if one takes a long view of it, something more than a sympathetic study of our greatest English building. It is a symptom of the new spirit which is developing in the study of historic architecture. Dr. Dryasdust may not be dead, but he is moribund. A younger school of archæology is growing up, in which school Mr. Lethaby, Mr. Prior, and Mr. St. John Hope are conspicuous figures. The new tendency is to give life to the dry bones of antiquarian fact, by the exercise of a restrained but none the less lively imagination. The motive power of this development is in the fact that the monuments of antiquity should be approached not only in the light of modern observation, but in the spirit of the men who fathered the work. Archæology is, in fact, not a study merely for the old, but even and especially for the young, and in particular is this the case with the history of mediæval art. As Paul Sabatier points out in his delightful "*Life of St. Francis of Assisi*," the temperament of the Middle Ages was that of a man of twenty. In Southern Europe this spirit incarnated itself in saintship, in the North in cathedrals.

The study of mouldings and of the outlines of

tracery is essential, but these things are effects, while the spirit of the men who wrought them is a cause. In the history of architecture, as in every other science, a neglect of causes leads no-whither. Work like that of Mr. Lethaby has, therefore, a far wider reach than Westminster Abbey and its story, for it will influence the rising generation of students in their outlook on the work of the world when its thoughts and enthusiasms were young. It is precisely this gift of Mr. Lethaby which makes his recent appointment as surveyor to the Dean and Chapter of Westminster Abbey so appropriate. The late Mr. Micklethwaite's qualifications were many and distinguished, but he was above all an antiquary of the old school. It is no disrespect to his memory, so justly honoured, to suggest that his strength lay in his profound learning in things ecclesiological and liturgical, rather than in any markedly acute and sympathetic perception of the spirit of mediæval craftsmanship. Mr. Lethaby's practical knowledge of the technique of the building crafts will ensure that all restoration that may be essential during his reign at Westminster will be carried out in a pious and judicious way. Of Mr. Lethaby's strongly pronounced opinion that the only thing to save the stonework of the Abbey from surface decay is to wash the whole with lime, more is likely to be heard, if, as we hope, this is done. It is easy to imagine the frenzied cries with which the general public, and particularly that incarnation of it which writes to the press, will greet the proposal to whitewash the Abbey. There is a belief abroad that nothing looks old and duly romantic unless it is cased in dirt. One may agree that a building wearing none of those lights and shadows that weathering brings would be a dreary sight. The G. P. aforesaid will doubtless think that the idea is to produce that glistening newness which steam brushes are producing on sundry office buildings and flats, and the least that Mr. Lethaby may expect is to be called a "wastrel." If, however, it can be proved, as we think it can, that the lime (which need not, of course, be white, but toned to any suitable colour) will protect the stone from "the smokes of sea-coal," which as long ago as 1683 were observed to be damaging the walls, we trust that the Dean and Chapter and Mr. Lethaby will have the courage of their convictions. It would be a misfortune if clamour were to hinder them from any wise exercise of their trusteeship. Moreover, the masonry so limed will soon again take on gradations of dirt. Mr. Pearson's transept is doubtless thought by thousands to be the original work. It is certainly dirty enough, and it has taken the London atmosphere only about twenty years to achieve this cloak of antiquity.





THE Royal Academy School of Architecture has for some time been out of favour, but the four lectures, of which we give a *résumé* in another column, which Mr. Reginald Blomfield has delivered to the students give great promise that under the ægis of the new Professor the school will become an active and enlightened centre for educational work. For Mr. Blomfield is one of our few architects who possess the grand manner. He exhorts the students in effect, if not in words, to think Imperially about their art, and to regard their buildings as conceptions rather than conglomerations of detail. Some such teaching as this has long been wanted, for it is apparent to the outsider that the English architect too often looks at his work through the wrong end of the telescope, and this restricted vision nearly always brings him trouble when he has to face a large problem or tackle a big public building.

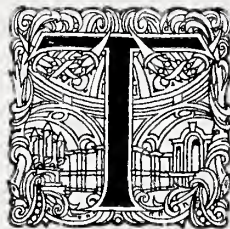
Excellent also was the advice to students to study buildings, analysing them with sympathy, taking into account what the building was for, what the architect had set out to do, and how he had arrived at his solution. Further, the student must approach his studies with a mind free from irrelevancies or bias.

One factor that was not very clearly expressed in these lectures—perhaps the occasion was not very opportune—was the necessity for a higher standard of culture in the student himself. Though the whole of Mr. Blomfield's remarks pointed to the vital importance of an intellectual mind to tackle the great problems of architecture, yet the clear expression of this need seems lacking in the lectures, if we except a statement in the third one, where he pointed out that the quality of a great artist was his capability for eliminating the unessential, and for this a certain "mental æstheticism" was needed.

We may be forgiven perhaps for reverting to this subject again, because it is one which is imperative to the well-being and progress of English architecture at the present time. When we have the Institute endeavouring to formulate its ideas on registration, and draft out a Bill which in its terms will be acceptable not only to Parliament, but to those of its members who regard their work as an art, and to other members who look on it as a profession, or solely as a means of livelihood, it is essential to keep this question of culture perpetually in the foreground. We have previously stated this year that while the genius would always proclaim himself, the others would have to be dragooned into a respectable mediocrity, and this is no less true now than it was a couple of months ago.

The architect who looks upon his work solely as a means of bread-and-butter is not likely to give much more than bread-and-butter value. Moreover, the commercial architect at the present rate of things must find himself eventually between two stools. While steel construction and reinforced concrete are bringing the engineer more than ever into competition or collaboration with the architect, it is essential for the latter to decide which horse he means to ride, whether art or business. Otherwise a client will quickly decide that if an architect cannot give him art, and has to call in an engineer to assist him over the construction, he is an individual who can be dispensed with altogether.

\* \* \* \* \*



THE Council of the Royal Institute, after consideration of the proposals of the Registration Committee received last year, presented them in a revised form to the general body of the Institute at the meeting on March 4, when they were debated and finally adopted after the deletion of a clause.

The first three sections of this amended report were practically statements of principle to which the Institute has already given its adhesion.

Section four contains the important proposals which the Institute will attempt to bring into operation. Clause *i* of section four, requiring public bodies to employ professional members of the Royal Institute, was, after considerable discussion, struck out. It is almost incredible that this clause could have ever been seriously considered. The nation is in no mood to confer further privileges upon any particular class or profession, and a similar clause in the bill promoted by the Society of Architects is meeting with determined opposition from all the municipalities in the kingdom.

It would perhaps have been well that the proposal to legalise a scale of charges had also been dropped. This clause also is never likely to receive the consent of Parliament, and it was argued in the discussion that the inclusion of it was certain to be fatal to the Bill which the Institute is to promote in Parliament. It is very evident that the spirit of compromise has been strained to produce the terms of the final report. Mr. Burnett's proposal to add an amendment to the clause, "requiring public bodies to employ professional members of the Royal Institute of British Architects, notwithstanding the possibility that there may be more distinguished architects outside," is a sufficient indication of the views of the Art section of the Royal Institute.





WE are favoured with some particulars of the Craftsman's Union, which has apparently been established after a preliminary meeting at the Clifford's Inn Hall on February 27. The Union, we learn, aims to be large enough

to include all legitimate workers who are willing to subscribe to the rules. It will not include the employer who is not a craftsman, or the craftsman employer who has ceased to be an artist. It is in no sense a trust to control prices, but aims to resist and to secure for the craftsman a more independent exercise of his art.

We have received the following letter which we publish in full:—

15, Holborn, London, E.C.

The Craftsman's Union has been established. The formation is due to the action of a number of craftsmen who, some time ago, in view of the prevailing unsatisfactory conditions affecting their art, and the absence of any organisation competent to deal with the difficulty, proposed a Union of Craftsmen. All craftsmen who are not merely employers but are themselves actual workers in the crafts are eligible for membership, the term craftsman being held to refer to men and women equally, and including authors, &c.

The title of the Union having been agreed upon, the basis of the Constitution was adopted at the Conference held at Clifford's Inn Hall on February 27, when the following resolutions were passed:—

1. That this meeting is in sympathy with any movement tending to ameliorate the craftsman's condition, and to enable him to give free expression to his own individuality, and to get into more personal contact with the public.

2. That this meeting approves the basis proposed for the Craftsman's Union, and pledges itself to promote the objects of the same.

The basis of the scheme is the recognition of the common heritage of Art, as against its exclusive claims, and this will govern the practical measure taken to organise the crafts, which are to encourage a higher standard, by promoting the extension of the small workshop throughout the country, on sound and humane principles; by the re-establishment and control of workshop practice in regard to the limit and terms of employment and apprenticeship; and by limiting the use of machinery and unskilled labour.

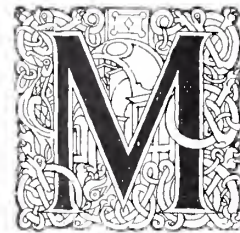
A centre will be established for permanent exhibition purposes and the work of the Union.

Signed (for the Executive),

REGINALD HALLWARD.

The scheme seems to us at present a little vague, but this is possibly because we are out of touch with the moving spirit behind it. We very much doubt, however, the Union's ability to "establish price and payment on a natural reckoning of real conditions, and not upon caprices or comparison with what is produced under totally different conditions." The price that anything will fetch is the price that the public are prepared to pay for it. The Union can hold out for its own prices, but we do not see

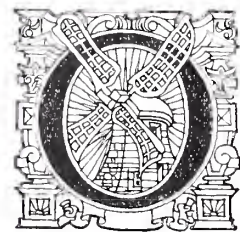
that it can force the public to pay them. No doubt, in safeguarding the interests of the craftsman who is an employee of a commercial firm, the Union will find its largest field of labour, more especially as it includes within its ranks authors, musicians, &c. Does our youngest trade union contemplate a tilt against the book publishers? We doubt whether artists will run very long in the confines of a trade union; such a scheme will, we think, appeal only to men of minor calibre. The artist cannot hope, *via* a trade union, to escape the inevitable economic penalties of his craft.



M<sup>R</sup>. WILLS has not succeeded in getting the Institute to reopen the discussion of his indictment of the Municipalities for employing their Engineers to undertake architectural work. We notice that whenever architects get up a discussion on this matter they refer to the Municipal official as a Surveyor; the inference being that he

has no greater knowledge of construction than that possessed by the ordinary surveyor and estate agent. This is not ingenuous. We have before now stated that much building done by Municipal Engineers and Architects is very bad, but on the other hand a good deal of the work done by members of the Royal Institute is even worse, and these pot-and-kettle compliments are not likely to redound either to the credit of the Institute or to the cause of architecture.

At the same time, the strength of the Municipalities in Parliament makes any crusade against them on the part of the Institute foredoomed to failure. While all architects are agreed that they alone should be called upon to design public buildings, the majority are agreed that the time is not ripe to attempt to enforce this view.



OUR contemporary, *The Builder*, puts forward a suggestion that it would be better to do away with the Institute scale of charges, and declares that the whole five per cent. system "is a mistake, and is always leading to conclusions,

on the part of the outside public, injurious to architecture." At first sight one is apt to endorse this whole-heartedly. Legal recognition of scales of payment should be abhorrent to the artist, and, as our contemporary states, seems like letting architecture down to the level of a mere pro-





Photo: Topical.

THE REPARATION OF SELBY ABBEY.

FINDING AND FITTING PIECES OF STONE TRACERY.

fession—which is the level at which many members of the Institute put their work.

A little reflection, however, will show that the abandonment of the scale should be contingent on certain other desirable arrangements. Undoubtedly, the more eminent the architect the better terms he will be able to make for his work, but big public works which bring men into prominence are by no means always allotted to the right men, nor are they equally distributed among the general body of architects. It follows, therefore, that men whose artistic attainments are as great or greater than those whose practice, in extent, entitles them to the term “eminent,” might, for want of the publicity which the latter obtain, have to give exceedingly good work for very poor fees. This, of course, would not occur where the general public had a respectable knowledge of architecture or the faintest sympathy with architects; but as both these traits are lamentably wanting at the present time, it would be a little rash to embark on a course which could only conceivably end in the rich men becoming richer and the poor men becoming poorer.

Among the necessary preliminaries to the abandonment of the scale of charges is the passing of the Registration Bill. We are not enamoured of registration, except in so far as it will limit the number of architects and ensure

that they all have a certain standard of education, though this necessarily cannot be a test of their artistic abilities. The limitation of the number of architects will at any rate ensure that there shall not be cut-throat competition in the matter of remuneration in order to obtain a livelihood; this would be bad for architects and fatal to architecture.

The production of good art demands a certain amount of leisure, and reasonable comfort in surroundings; and although a work of genius may be produced under the stress of adverse circumstances, the artist cannot turn out work at a satisfactory level if he is involved in a perpetual struggle for a bare living.

The particular advantage which our contemporary apparently has in view is the elimination of the purely commercial man who has no other end in view than the making of money, and who, disgusted with the few commissions that come his way, will throw up the practice of architecture for some more remunerative calling. But this argues a discriminating taste in architecture on the part of the public, of which we do not see any convincing proofs at present. Until the public is in a position to judge between the good and the bad in the art of architecture, they will not necessarily employ the good architect, but the one who has most notoriety or the one who is cheapest.





THE Rev. H. W. Macklin's book on monumental brasses, reviewed in this issue, makes us reflect on the present condition of such work, both old and new, as far as it concerns architects to-day. The brasses of England present few opportunities of fresh research, but the potential number of palimpsests (*i.e.* of brasses mostly of post-Reformation date, with earlier work engraved on the reverse side) gives an agreeable touch of uncertainty to the labours of students. When churches are undergoing repair, it will be a good thing if architects engaged on the work will have post-Reformation brasses removed from their casements, provided always that it can be done without risk to the brass. ("Casement," it may perhaps be usefully explained, is the word which the cognoscenti in brasses use, where the ordinary person would say "matrix.") Palimpsests, when removed, should not be allowed to lie about, as loose brasses have too often proved an incitement to theft.

There are four safe ways of dealing with a palimpsest when found:—

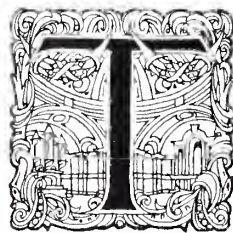
1. To refix it permanently: this is a pity, as it hides the earlier work.
2. To refix it, but with removable screws: a not very satisfactory method.
3. To surround it with a wooden frame, and hinge the frame to some convenient post, door-fashion, so that both sides can be seen: this is convenient, but in the case of a brass intended to be seen on the floor, improper.
4. To have an electrotpe made of the reverse side, refix the original brass as found, and hang the electrotpe on the nearest wall. This is the method adopted by the late Sir Wollaston Franks; it is entirely admirable, and not very costly.

There is another point as to the care of existing brasses worthy of mention. When for any reason a floor brass needs to be moved, its casement (or matrix) should be moved with it, and both refixed elsewhere, but on the floor. A brass of a recumbent figure, as are practically all the early examples, looks ridiculous if nailed on a wall. Too many have been treated in this thoughtless fashion.

As to new work, it is surely odd that with all the revived interest in the various metal-working crafts, so little attention has been given to brass engraving. Monumental brasses a-plenty are made and fixed, but they seem to be supplied chiefly by clerical tailors (brasses are a curious by-product in tailoring), and the character of such sartorial designs, to do it justice, needs what the

A.A. Play called "vermilion-worded" description. The mediæval brass was essentially a tomb slab to be fixed on the floor over the actual grave of the person commemorated. Any copying of the floor brasses of mediæval times would be foolishness, now that churches, save such as Westminster Abbey, are no longer used for burials. For wall memorials engraved brasses are, however, suitable. They are more fit than the slovenly "art" *repoussé* copper memorials, which are among the lesser evils that followed the Boer War. So long as perspective portraits and the like follies are eschewed, there is a wide range of proper treatment. Interest and colour can be added by inlaying jasper and the less expensive sorts of precious stones, and by enamelling. The idea to follow is that of goldsmith's work, in large.

Probably the ideal memorial plate is one of cast bronze with raised lettering, but it is costly. Engraved brass, moreover, lends itself to a legitimate freedom and delicacy of line treatment, and offers interesting possibilities.



THE Dublin Press is awaking to the unhappy condition of many of their most famous buildings. Only recently some of these interesting works were illustrated in THE REVIEW, with a commentary by Mr. Godfrey Pinkerton.

The *Dublin Evening Telegraph* has instituted an examination of the exteriors of the Custom House, the Four Courts, and the Post Office, and finds them all in "a very shameful state of dirt"; questions have also been raised in Parliament on the condition of these and other notable buildings in the Irish capital.

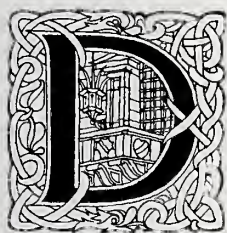
We have before now drawn attention to the want of foresight which allows the accumulation of soot to lodge on the carvings and mouldings of our city buildings. Even when an annual cleaning is undertaken, it is generally found that the carvings and mouldings have been injured by the action of the sulphurous acid which the rain brings down from the atmosphere. The effect, truly, is bad enough in ordinary cases, but when the dirt is allowed to accumulate, and form as it were a sponge which absorbs the acid and keeps it continually working on the face of the building, it is not surprising to find, when the dirt is cleared away, that nothing remains of the carvings and mouldings that happened to be underneath it. Our Dublin contemporary states that the Four Courts is in a shocking condition, the stonework in many cases crumbling away and requiring immediate renovation.



In sharp contrast to the conduct of the Board of Works, in whose charge the buildings about which complaint is made are placed, is that of the civic authorities, who keep their buildings and the public monuments carefully cleaned down.

Unfortunately, Dublin is not the only city in which neglect of this primary duty of cleanliness leads to the gradual destruction of some of the most cherished masterpieces. St. Mary-le-Strand, one of Gibbs's finest efforts, is still thickly coated with soot in places, and other buildings too numerous to mention are in need of the services of the cleaner. It is a thankless duty, calling attention to a matter which should be sufficiently obvious to the authorities in charge of our buildings, but unless someone reverts again and again to the topic, nothing is likely to be done.

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UM VIVIMUS, VIVAMUS.

Put this fresh motto under the Association crest. With *gaieté de cœur* the members foregathered—was not Gaiety the very place of meeting?—and perpetrated a play. *Meo periculo*, I went to see it.

Purple it was—in patches; for now it was reminiscent of Imperial Rome, and anon the vernacular and kilts of Caledonia monopolised the senses. *L'amour et la fumée ne peuvent se cacher*. Possibly, but the latter went far to conceal the former on the night of our visit. For the Association had assembled *dare pondus fumo*, and right well they did it. Amid the clouds a love tragedy proceeded to its appointed end. Shade of Inigo Jones! Competition among architects—yes. But competing in an *affaire de cœur*, and with a speculative builder, too! *O tempora! O mores!*

First appears your Assessor, *ami de cour*, resplendent and stealthy; on his folly shall depend this battle of the hearts. With chalk upon a black-board he marks the items of their fates. And on his introduction we view others of the cast. Your architect—he is *triste*, wears the badge of a liberty he ne'er enjoys. Perhaps the position, *in loco parentis* to two *petits-mâîtres* of pupils, doth make him sad. He casts his gaze heavenward, in the manner of Forbes Robertson, and sighs for the ever beauteous and always invisible maiden—and for ten per cent.—but principally for ten per cent. At least, so I think. And your builder, of sullen visage, slow of gait, South-Eastern in speed of speech—*parbleu!* he, too, is, as you say, up to the eyes—*Hélas!* sighs to build a love-nest, with a damp-course. *Ma foi*, what devotion! Then your foreman, red-whiskered—a very Cockney he,

for is not Clapham part and parcel of the town?—discoursing with strange fluency and point upon

“Mysteries of sewerage,  
So awfully alluring.”

*Voilà* your clerk of works! a braw laddie from Caledonia, ye ken, with wise saws, a disposition to “argy,” and some lightness of foot; in fact, a Scot—a great Scott! Item, the two *petits-mâîtres* aforesaid, pert, captious, and quarrelsome. All these revolve around the bay-fronted bastion of Balbus, whereon has descended the Blaring-Blight. And unto them add, by way of chorus, a motley throng, hied thither on the early trams of the Roman Corporation. To them, *labor ipse voluptas*. Mark you one for special praise, gross, jovial, and of countenance rubicund; *entre deux fins*, he questioneth his likeness unto a Vaudeville goddess. *Hæc olim Meminisse juvabit*.

And ever and anon sweet strains the orchestra discourses. To it a double portion of merit, and to him who has woven the complicated score.

But to our tragedy; if ye have tears, prepare to shed them now. The love-lorns wait the coming of their love—the lady client; and truth would have us say that the lady client has but dolts for her advisers. There impatiently they stand; to each the presence of the other is *de trop*. Like Moderate Councillors upon the rates, they watch; anon they rate each other, and at intervals harangue the throng in song. But the Assessor! *A bas l'assesseur! âme de boue*. Creeping stealthily away, he intercepts the maiden on her journey, he bespeaks her for himself—and he in motley clad! O ingrate, lacking even in tradition—that you divide not the object of contention between conflicting foes. At the dreadful truth the swains swoon back upon supporters, but, “putting the best face on it,” recover, and dance and sing the curtain down. And the villain Assessor, does he triumph? *Mais non*, he lives in the house designed and built by his rivals. *Ha, ha!* But of this there is no mention in the play—

THE EDITOR (*on telephone*): Hurry up the rest of your copy, and stop trying to imitate Monsieur W . . . . y.

THE DRAMATIC CRITIC: *O, mon ami!* Think of those arid wastes of expressionless English—I have yet to work in the Greek.

ED.: It is all Greek to me now. What about the play?

D.C.: Oh, *très jolie!* a little thin; but the chorus—*ma foi!* the chorus—

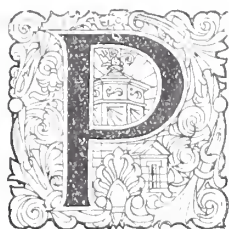
ED.: If you don't hurry up—I'll get F . . . k R . . . . . n to write about their whiskers!

D.C.: *Sapristi!* Chin fittings—and in my notice—!

*La critique est aisée et l'art est difficile.*



## Notes from Paris.



PARIS is daily transforming its appearance, and large structures are replacing predecessors of more modest design.

So great and so rapid is the transformation that before long quite a section of the old metropolis will be but a memory! The smaller shops are vanishing, and in their place immense structures of iron and cement arise, to supply needed room for trade and industry.

The cutting of new streets becomes an absolute necessity, and therefore old Paris is being violently attacked, its old houses demolished, and its streets enlarged.

From an æsthetic point of view, certain of our buildings will be the gainers. One of our gems, Saint Séverin, will manifestly be much improved by being relieved from its present sordid surroundings. Thus, while the city may lose something of its picturesqueness, the projected improvements cannot but enhance its position as a modern metropolis.

It will be interesting in our first note to review two of the recent metallic constructions, "La Samaritaine" and "Le Bazar de la rue de Rennes," for they represent a new type of building that is becoming popular here. Twenty-three houses were demolished on the ground where now stands the new Magasins de la Samaritaine. This building, of considerable size, has given a new light and very modern tone to this old quarter, and has necessitated a widening of the street. Its two vast blue cupolas, which will ultimately be terminated with electric search-lights, tower above the neighbouring houses. The intention of the architect, Monsieur Frantz Jourdain, was to arrange for the easy and rapid circulation of the public and staff, and to provide as much light as possible in a building destined to be constantly thronged. Thus he inclined to the use of a material which, while possessing great strength, takes up a minimum of space. The whole of the constructive portion of the Samaritaine is in iron—the beams, the floor girders, etc., all are of metal.

The floorings are uncommon, being, with the exception of the ground floor, formed of glass slabs, giving the minimum of thickness with the maximum of light. The ground floor is paved with sawdust and cement composition without

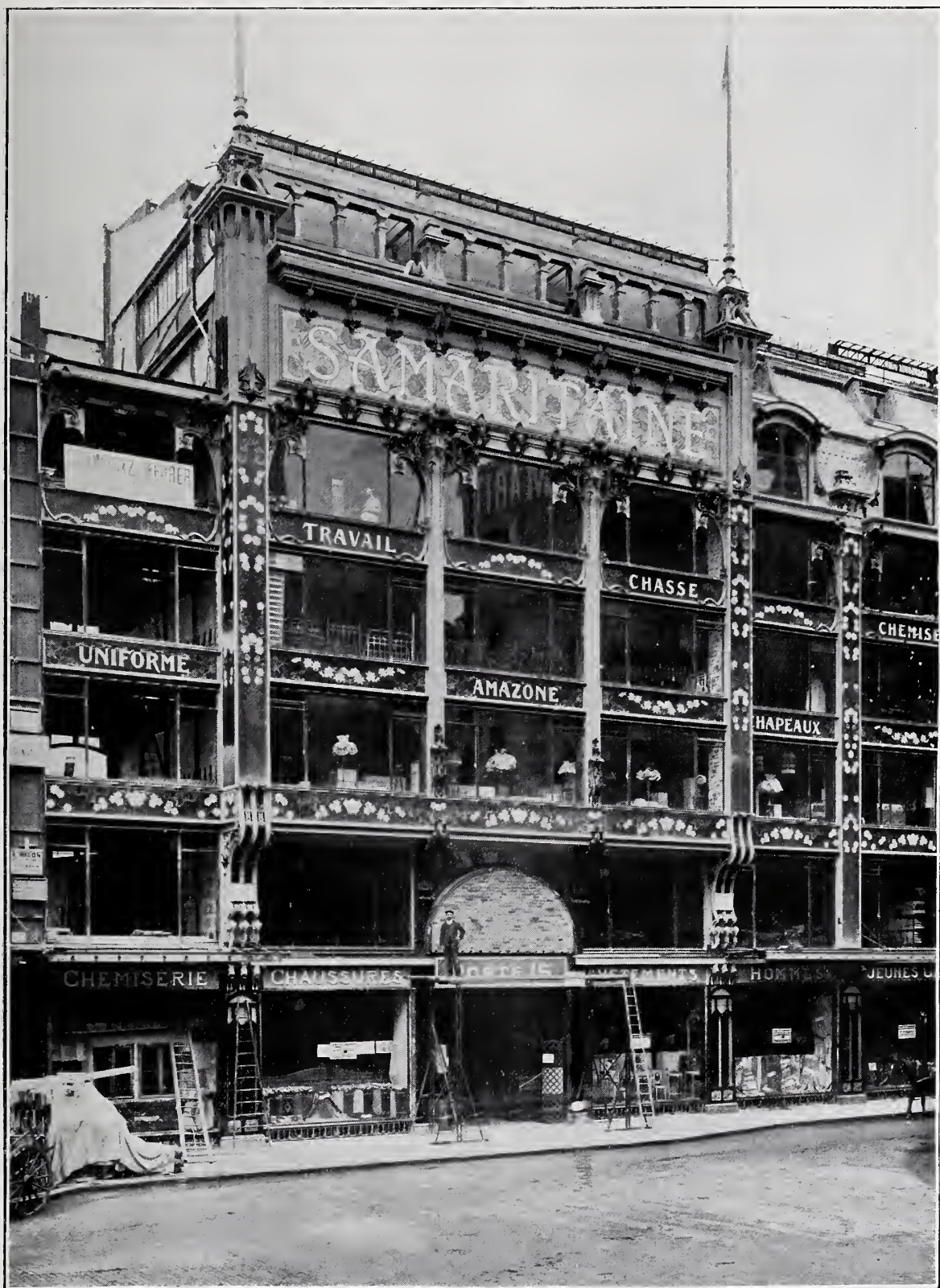
seams, not slippery, and easily cleansed. The ventilation shafts are formed by the hollows in the iron stancheons, thus utilising the very peculiarities of the construction. Between the flanges on one side of these the steam heating pipes are carried, and on the other the down pipes from the roof; these latter are in copper, to avoid as much as possible any chance of leakage. As regards the façade the design may be defined as daring, the bays are of very large dimensions and convey distinctly the impression of a spacious, well-lit interior; the pilasters rise straight up through the seven stories and are terminated by volutes of foliage, which serve to tie together and make a whole of all the different parts of the roofing. At the upper part of the building, forming a frieze, are panels of enamelled lava, washable and immune against atmospheric action. The lower parts of the pilasters are ornamented by plates of copper hammered in relief and backed with cement. These plates are framed in by sculptured panels made of very hard wood, the whole standing on stone bases. One of the great difficulties to be surmounted was the difference of level in the construction, consequent on the slope of the streets. This was utilised for the erection of a lower ground floor; in point of fact, along the "rue des Prêtres Saint-Germain l'Auxerrois" this lower ground floor is lit by large bays.

It may be mentioned that the two buildings, the original one and the new, are separated by the rue de la Monnaie, and communicate with each other by means of a two-storied subterranean passage running under the whole length of the street. To construct this it was necessary to remove and transfer the sewers to the neighbouring streets.

The whole of the revolving shutters, worked by electricity, rise or descend on the simple pressure of a button. The closing of the ground-floor shutters is worked from the interior, and as through want of thickness in the floorings there was no room for the boxings, the shutters are arranged to rise from the basement.

Another metallic edifice is "Le Bazar de la rue de Rennes." Here, too, the architect, Monsieur Gutton, has been able, thanks to the materials employed, to suppress to a very great extent the use of cumbersome beams and supports. Air and light gain ready admittance by bays of large proportions. The front elevation shows the intention





of the architect: tall metal pilasters supporting horizontal stories; frieze ornamented by the application of entablatures of "new style" design; at the summit of the edifice no roof is perceptible, and to complete the outline each upright pilaster ends in a pylone, united one with the other by means of ornamental work in wrought iron.

The use of steel in Parisian construction is becoming daily more frequent, the demand arising from its utilitarian advantages. But it is not to be doubted that steel may yet become a source of beauty when combined with materials destined to constitute plastically a work of art.

ROBERT MALLET STEVENS.  
JACQUES ROEDERER.



# The Royal College of Science.

Sir Aston Webb, R.A., Architect.



THESE new buildings form a portion only of the accommodation provided for the Royal College of Science at South Kensington, and furnish quarters for the Science Library, now located in the Victoria and Albert Museum, and for the chemical and physical branches of the College. The site faces the Imperial Institute, and has a frontage to the Imperial Institute Road of 850 ft. As will be seen from the plans the great library on the first floor forms the central motive of the design, and this is accessible to the general public. The chemical department is situated on the east, and the physical department on the west side of it.

The site on the south, east, and west sides is bounded by the Science Museum, and is connected at the east and west ends to the new building by the apparatus museums, which it is intended should be available to both the students and the public.

On reference to the plan it will be seen that the two great lecture theatres are placed right and left of the central axis of the site and in the rear of the main buildings to ensure quiet, special preparation rooms and diagram rooms being provided for each.

The main chemical and physical laboratories are also provided in isolated buildings in order again to ensure quiet and complete lighting, and, in the case of the physical laboratory, comparative freedom from vibration.

Great care has been taken in the physical laboratory block to secure as complete isolation as possible not only to the building, but also to the fittings. Ironwork, as far as possible, has been entirely eliminated from the construction, which is therefore composed of brick, wood, and concrete. The technical arrangements of the interior are largely due to the suggestions of the professors of the chemical and physical sides respectively.

In all modern physical laboratories it is necessary that various types of electric current should be available in the different rooms of the laboratory, and that the system of distribution should be so arranged that any desired voltage should be obtainable in any particular position where experiments may be in progress. The installation at the Royal College of Science has been designed

by G. A. Steinthal, of Bradford. The source of supply consists of several batteries of accumulators, erected in a special room detached from the main building, and three dynamos fixed in a room on the lower ground floor. This room also contains the main switch and plug-board, which feeds the various circuits throughout the building, and enables current to be obtained in any of the laboratories at any desired pressure. It is only necessary for the attendant in charge to be notified of the requirements for any particular circuit, and he can in the space of a few minutes, by means of an arrangement of plugs and switches, supply that circuit with current at any voltage between the limits of 2 and 110 volts. The system employed is a great advance on anything that has yet been installed for the purpose, though a somewhat similar system is employed at the National Physical Laboratory, Teddington, and for the University at Manchester. Mr. Steinthal is personally responsible for the design of the installation in consultation with the professor of physics, Prof. H. L. Callendar, F.R.S.

The exterior façade is faced with Portland stone and Fareham red bricks. The Hazelwood Brick Co., of Cranleigh, Surrey, have supplied bricks for the building generally, and the yellow Burham bricks on the back elevation were supplied by the Associated Portland Cement Manufacturers, Ltd. In the interior white semi-glazed faience, supplied by Alfred Whitehead, of Leeds, has been largely used in the central halls and main staircase. The walls of the laboratories throughout are lined with white glazed bricks with salt-glazed brick dadoes.

The slate roofs are covered with Delabole roofing slates supplied by Bingley, Son, and Follitt, and the flat roofs are covered with rock asphalt by J. Smart & Co., who have paved the areas with similar material. The skylights and roof-lights are glazed with Rendle & Co.'s patent roof glazing. The heating and ventilating installation is carried out on the Atmospheric Steam Heating Co.'s system. The heating chamber is across the road at the Imperial Institute, the boiler house being for the two buildings, and the steam pipes are conveyed in a subway under the road to the College buildings. The terrazzo paving of the corridors is by the Art Pavments and Decorations, Ltd. W. B. Wilkinson & Co. have supplied the artificial stone paving, and Joseph Brooke and Sons (branch





*Photo: Arch. Review Bureau*

GENERAL VIEW FROM IMPERIAL INSTITUTE ROAD.





ENTRANCE HALL, LOOKING TOWARDS LECTURE THEATRES.

*Photo: Arch. Review Bureau.*

of Brookes, Ltd.) supplied the Silex York stone paving.

The iron spiral staircases and rain-water goods were supplied by Walter Macfarlane & Co.; the stoves are by the Well Fire Co.

The sinks, stoneware, pipes, traps and other sanitary goods are of Doulton & Co.'s manufacture, and the special laboratory fittings in the various rooms were supplied by Brown & Son, of London.

Of the lifts, the special one in the tower was supplied by Messrs. R. Waygood & Co., Ltd., and the others by the Otis Elevator Co.

The expanded metal lathing for ceilings, &c., came from Messrs. Potter & Co.

Mr. W. S. Frith executed the sculpture over the main entrance. The central bust above the keystone is symbolical of Science. The figures in the spandrels to the left and right represent Chemistry and Physics respectively, the child figures in the niches supporting shields upon which are shown apparatus used in these two branches of science.

The electroliers on the main staircase and in the larger rooms, the external lamps on the obelisks, the main entrance doors and the balusters on the





THE PHYSICS LABORATORY.

east and west staircases, are the work of the Bromsgrove Guild.

Mr. R. H. Harry Stanger, A.M.I.C.E., inspected and tested the steel and iron work used in the building, the whole being tested at the rolling mills, and again after erection at the steel works.

The approximate weight of the material was about 1,100 tons.

The general contractors for the work were Messrs. Leslie & Co., Ltd., Kensington, who also carried out the laboratory and library fittings, which are in teak.

## ROYAL COLLEGE OF SCIENCE, LONDON.

SIR ASTON WEBB, R.A., Architect.

CORDEROY & CORDEROY, Quantity Surveyors.

W. S. FRITH, Sculptor.

R. H. HARRY STANGER, Assoc.M.Inst.C.E., Steel-testing Engineer.

J. G. PEACOCK, Clerk of Works.

LESLIE & Co., LTD., General Contractors.

### SOME OF THE SUB-CONTRACTORS.

Principal Electroliers, External Lamps, Main Entrance Doors, &c.—THE BROMSGROVE GUILD, BROMSGROVE.

Faience—ALFRED WHITEHEAD, LEEDS.

Terrazzo Paving—THE ART PAVEMENTS AND DECORATIONS, LTD., LONDON.

Laboratory and Library Fittings—LESLIE & Co., LTD., LONDON.

Bricks—HAZELWOOD BRICK CO., CRANLEIGH, SURREY.

Burham Bricks—THE ASSOCIATED PORTLAND CEMENT MANUFACTURERS, LTD.

Delabole Roofing Slates—BINGLEY, SON, & FOLLITT, LONDON.

Patent Roof Glazing—RENDLE & Co., LONDON.

Dynamo and Wiring for Experimental Purposes—G. A. STEINTHAL, BRADFORD.

Lifts—OTIS ELEVATOR CO., LONDON.

Special Lift in Tower—R. WAYGOOD & Co., LTD., LONDON.

Rock Asphalt Paving to Flats and Areas—J. SMART & Co., LONDON.

Expanded Metal Lathing—POTTER & Co., LONDON.

Artificial Stone Paving—W. B. WILKINSON & Co., LTD., LONDON.

Silex York Stone Paving—JOSEPH BROOKE & SON (Branch of BROOKES, LTD.), HALIFAX.

Iron Spiral Staircases and Rainwater Goods—WALTER MACFARLANE & Co., GLASGOW.

Special Laboratory Fittings—BROWN & SON, LONDON.

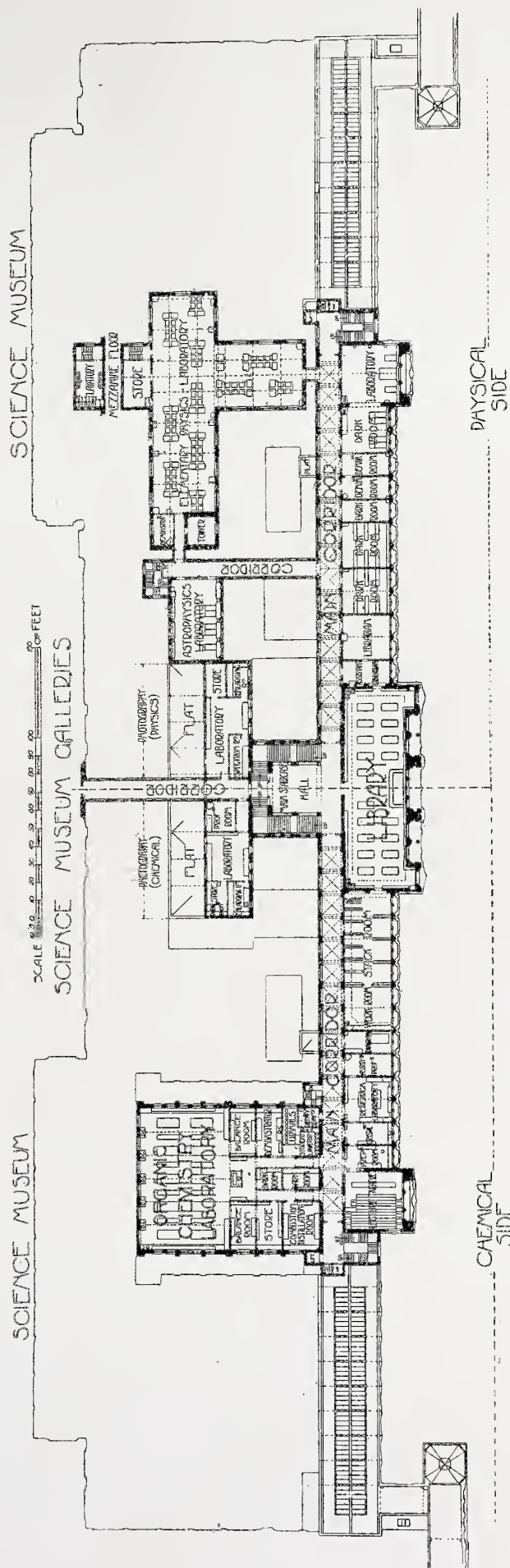
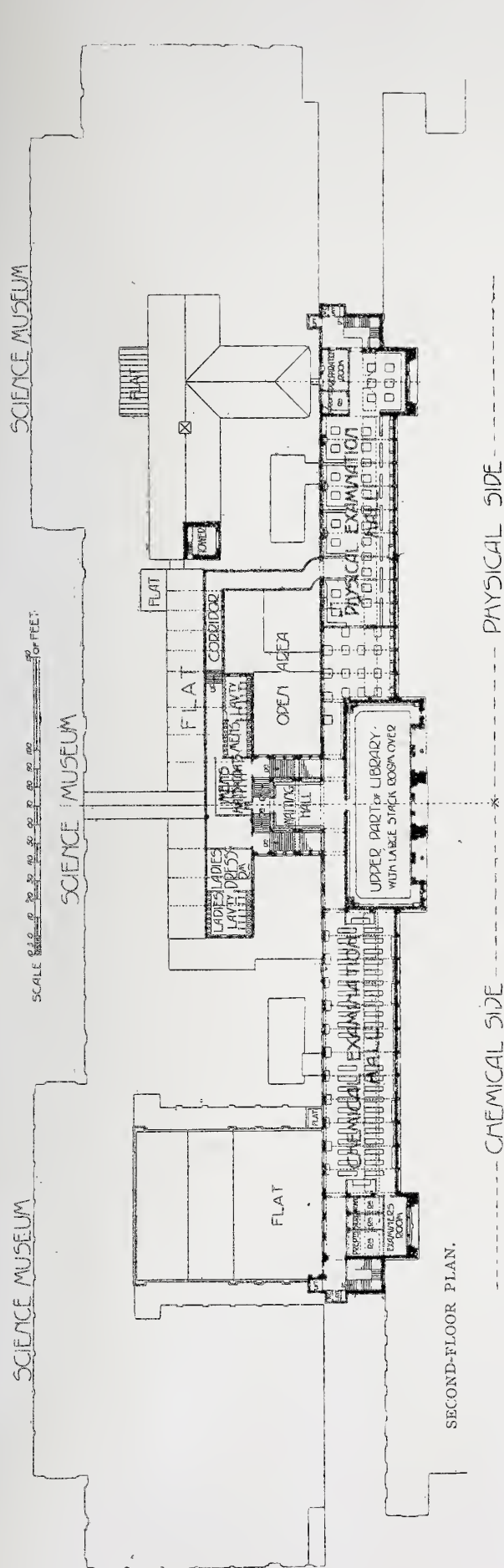
Sinks, Stoneware Pipes, Traps, &c., &c.—DOULTON & Co., LONDON, &c.

Stoves—THE WELL FIRE CO., LTD., LONDON.

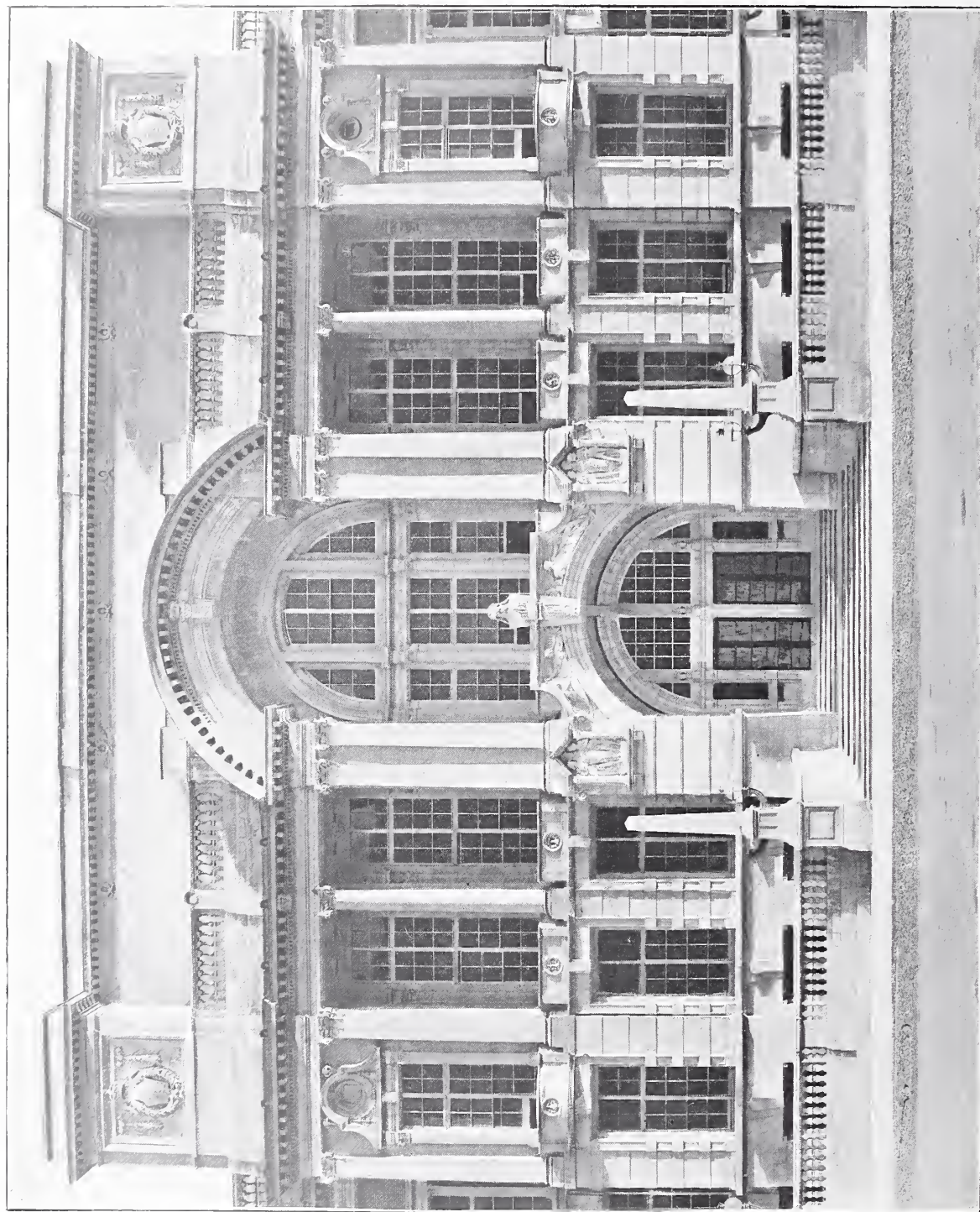












*Photo : Arch. Review Bureau.*

DETAIL OF CENTRE BLOCK.



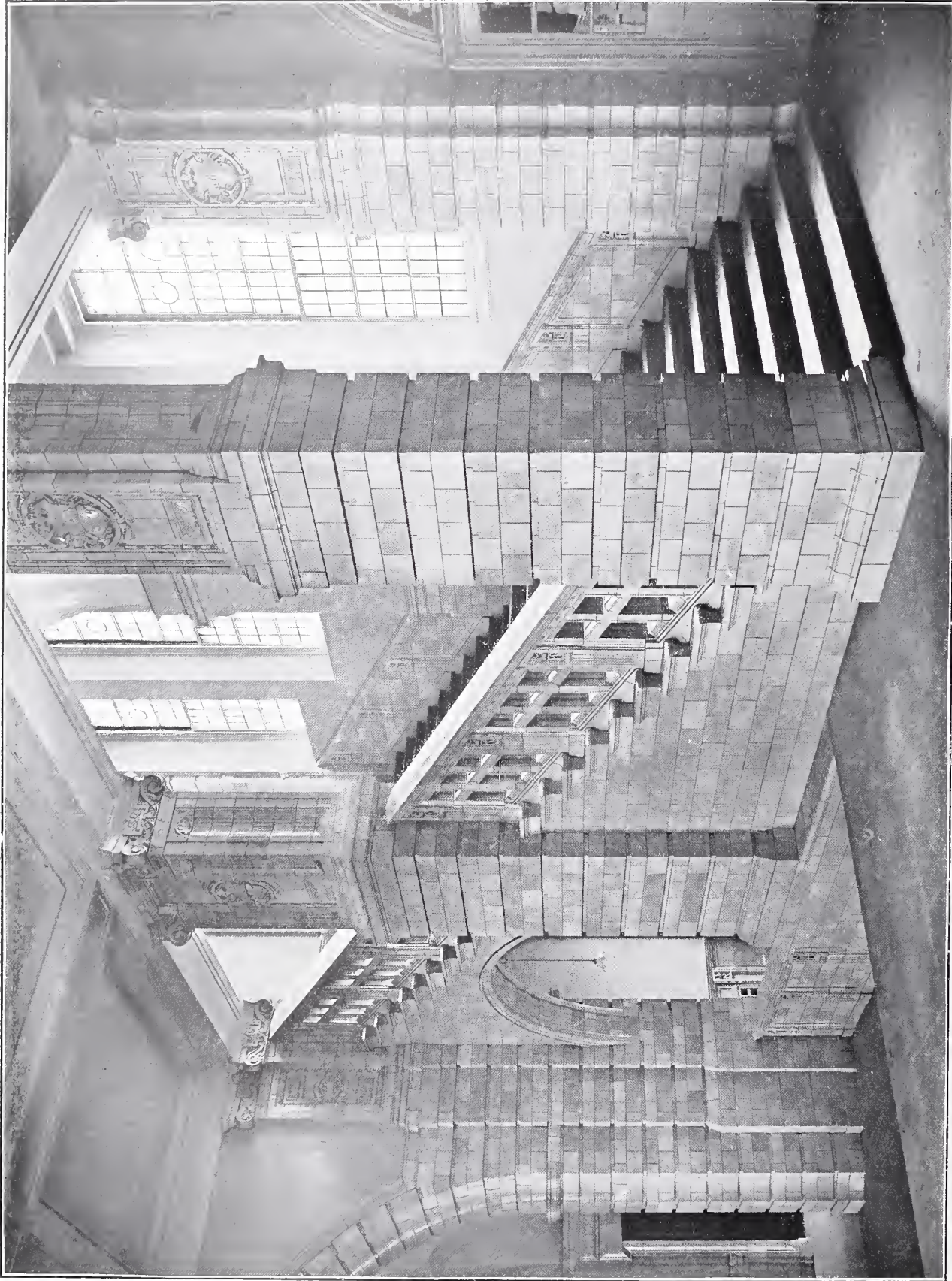


*Photo : Arch. Review Bureau.*

DETAIL OF SCULPTURE OVER MAIN ENTRANCE. W. S. FRITH, SCULPTOR.

The central bust is symbolical of Science; the figures in the spandrels represent Chemistry (on the left) and Physics (on the right). The Child figures in the niches support shields whereon appear apparatus belonging to the respective branches of Science.

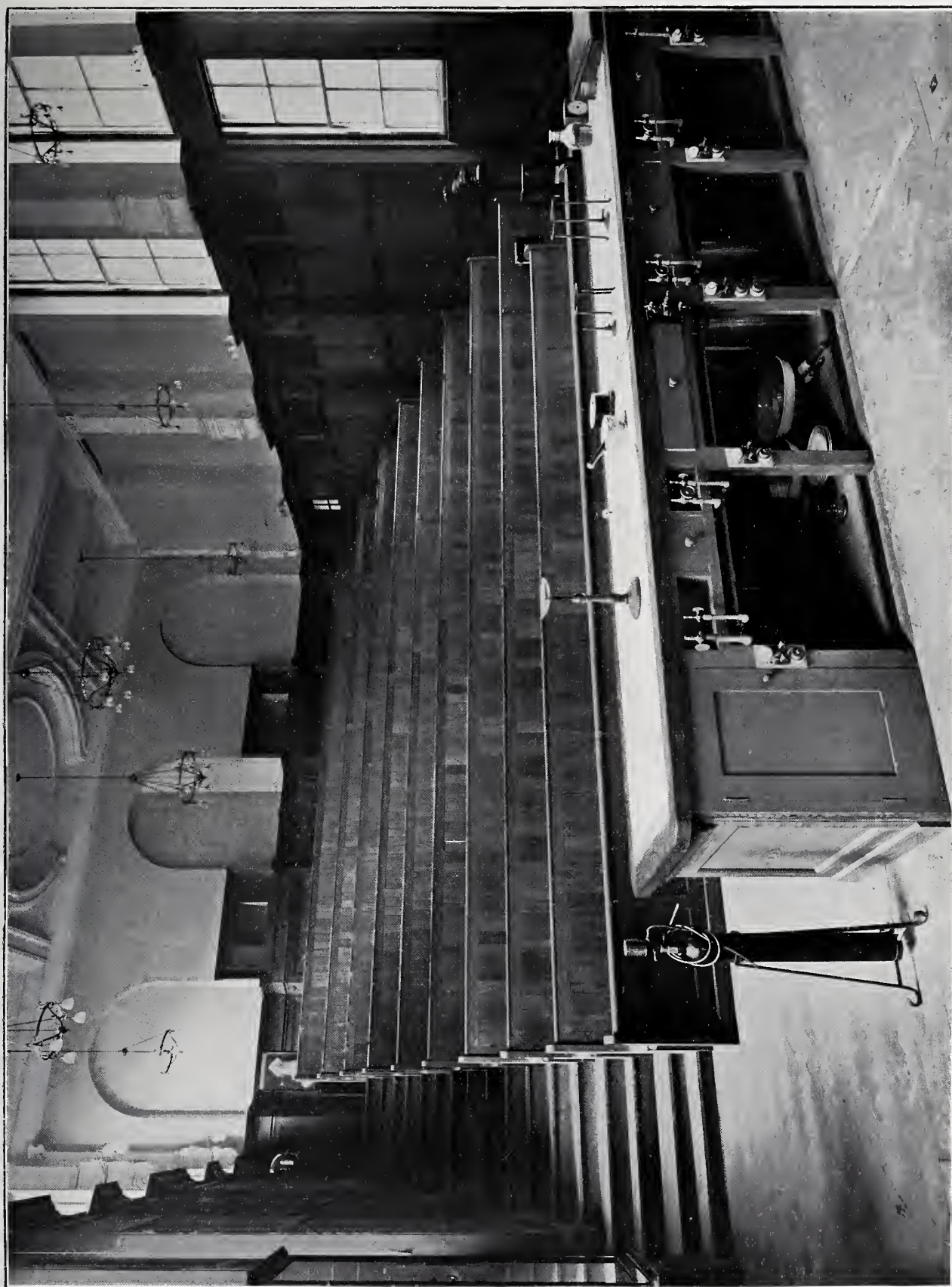




MAIN STAIRCASE ; WEST FLIGHT.

*Photo : Arch. Review Bureau.*

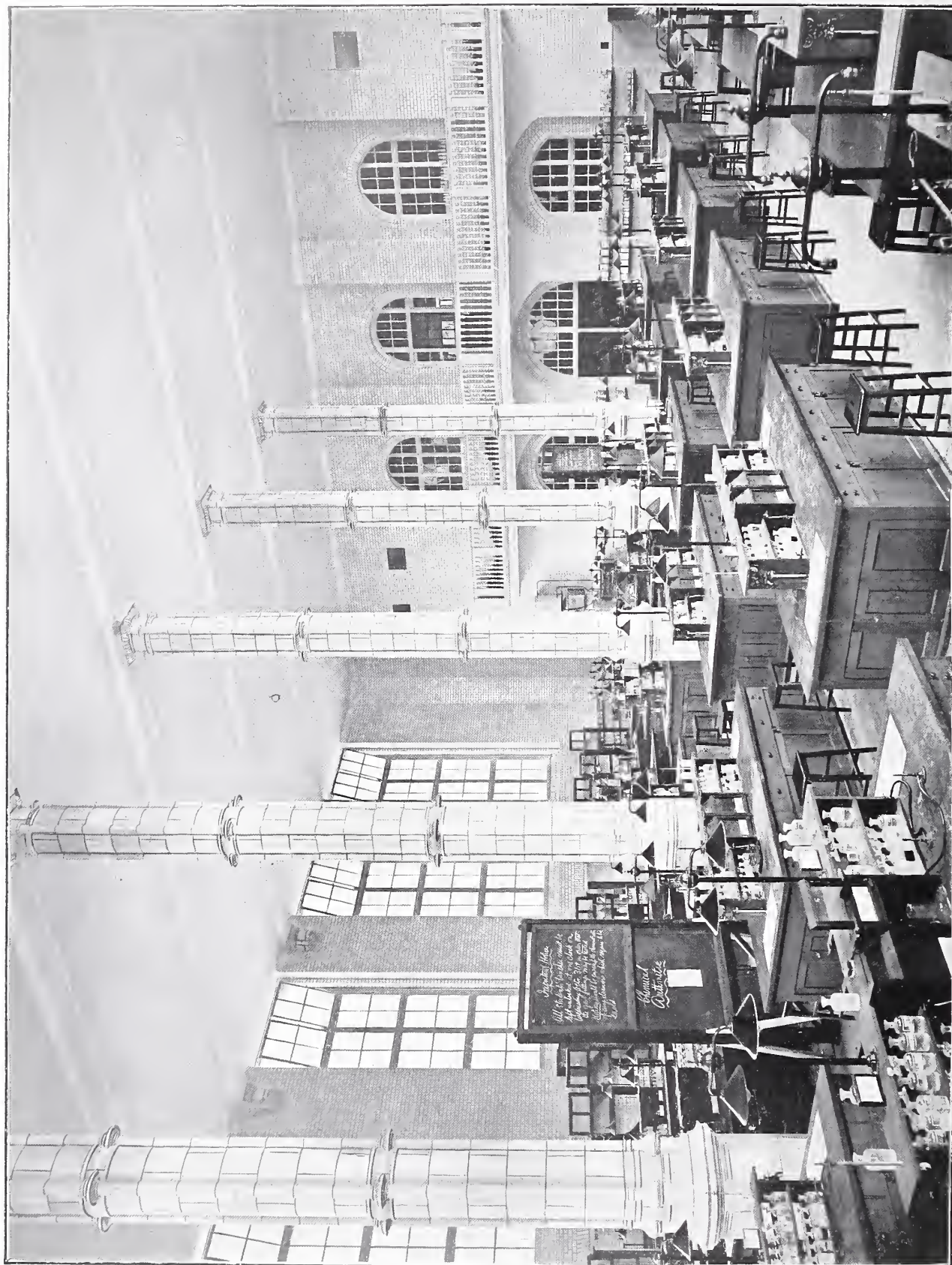




*Photo: Arch. Kewenaw Bureau.*

THE CHEMISTRY LECTURE THEATRE.





THE MAIN CHEMICAL LABORATORY.

Photo: Arch. Review Bureau.





*Photo : Arch. Review Bureau.*

ROOF OF ELEMENTARY PHYSICS LABORATORY WITH GANGWAY FOR EXPERIMENTS.





STAIRCASE HALL, LOWER GROUND FLOOR.



A LABORATORY, PHYSICS SIDE.

*Photos: Arch. Review Bureau.*





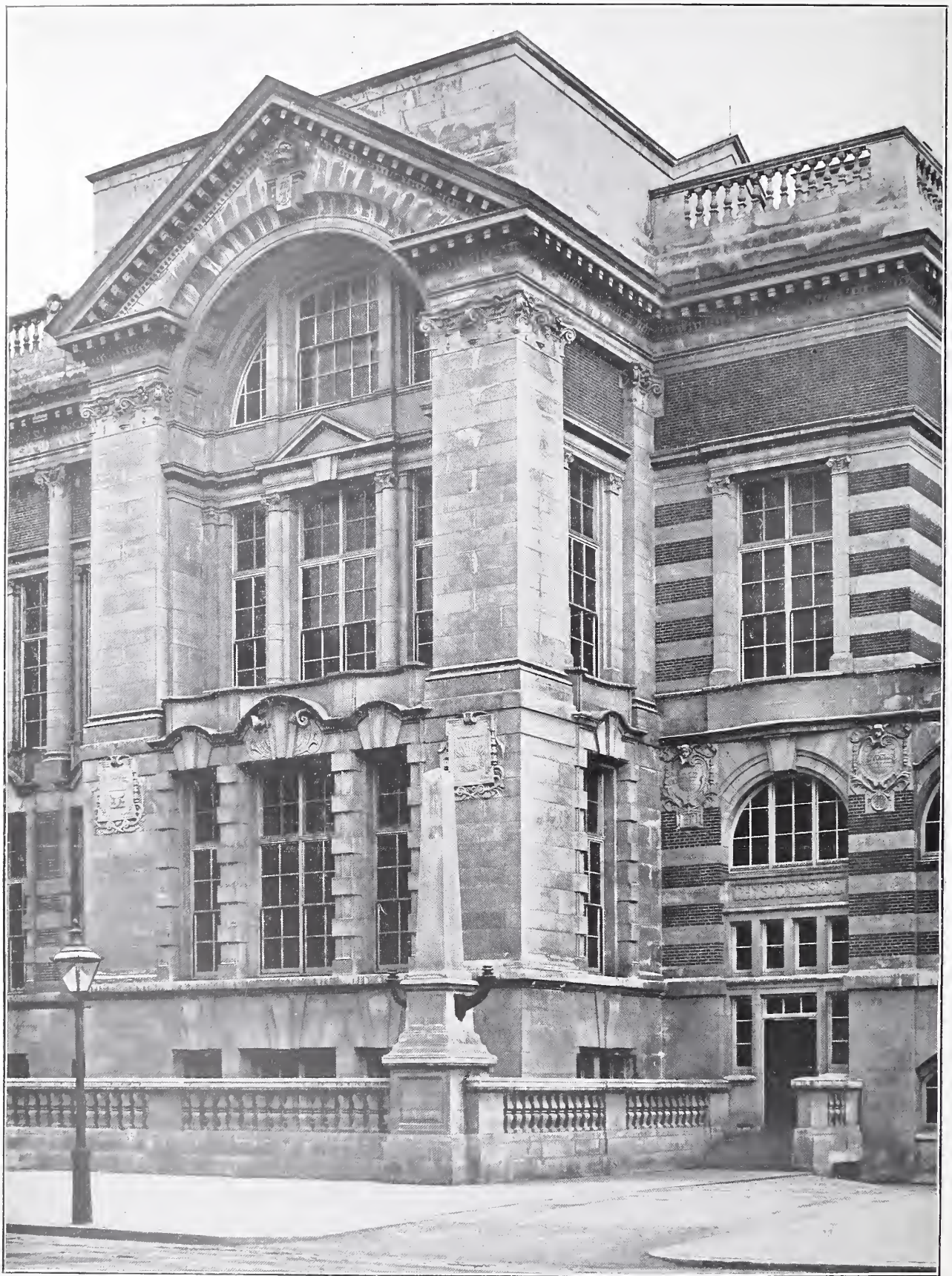
*Photos : Arch. Review Bureau.*

VIEW OF STAIRCASE FROM LOWER GROUND FLOOR : EAST FLIGHT.



MAIN CORRIDOR, GROUND FLOOR.





*Photo: Arch. Review Bureau.*

DETAIL OF WESTERN WING.



# “Origine Anglaise du Style Flamboyant,”

Par C. Enlart.



FRENCH archæology has of late been showing itself kindly to the investigation of the English styles. We have had visits from some distinguished savants, and not only is it being allowed that we in England did some things in the

Middle Ages which were not directly inspired by the French art, but that moreover these English facts were important in the development of mediæval architecture—that the French art cannot indeed be satisfactorily explained without them. M. Camille Enlart is the well-known author of the “Manuel d’Archéologie Française,” and his contribution under the above heading to the *Bulletin Monumental* is a significant outcome of this newly aroused French appreciation. In some points it almost makes an epoch in French writing about England—for here are English names rightly spelt, and further, the facts of our mediæval building are given with accuracy and discernment. I cannot find even small errors, except that the tomb at Wells commonly but erroneously called that of Dean Husse is assigned to the date c. 1300, whereas it is an alabaster monument of the fifteenth century.

M. Enlart’s argument for the English origin of Flamboyant is put with all the customary neatness and lucidity of French archæology. After somewhat naïvely acknowledging the strangeness of his position as a French writer proposing to allow any part of French Gothic style to be of foreign origin, and the incredulity with which this position has been received by some of his friends, he proceeds to detail the characteristics of Flamboyant:—(1) its vaults with accessory ribs (“tiercerons” and “liernes”); (2) its arches of changing curve, particularly the ogee arch (“arc en accolade”); (3) its undulating traceries which make the shapes called “soufflets” and “mouchettes”; (4) its continuous or wreathed imposts and peculiar base-sections in the form of bottles; (5) its ornament and use of crockets; and (6) its interpenetrations of moulding. He shows that if some of these forms were not completely unknown in the French art before 1375, yet they have occurred almost as isolated freaks; but that on the other hand in the English architecture, from c. 1300 to 1350, the above constructions and shapes were continually found, and were the usual decorative equipment of our fourteenth-century buildings.

Seriatim he gives the particulars of the English examples—a large number of which he argues are actually dated by record. As to others, whose fourteenth-century dates have to be inferred, he very pertinently observes, in view of French incredulity, that their rejection would be that of practically the whole body of fourteenth-century architecture in England.

The ogee arch-curve is one of the most interesting of these marks of English style, and M. Enlart is probably right in suggesting that the slight appearance of it in the Eleanor Cross at Northampton (1291–1293) is one of the earliest uses. He does not allow so early a date to the somewhat similar example on the south porch of St. Urbain at Troyes. The “arc en accolade” is to be noted, however, as most distinctly occurring in goldsmith’s work—in the shrine of St. Gertrude at Nivelles, Brabant, made by Colars of Douai and Jacquard of Nivelles, c. 1275. Abroad these were sporadic examples—but in England the use in the Eleanor Cross does not stand alone. The “New work” of Old St. Paul’s was building c. 1275, and its east front as etched in Holbein’s print shows the ogee arch in the tracery of the great rose window.<sup>1</sup> In woodwork the example which M. Enlart notices from the chancel screen of St. Mary’s Hospital at Chichester is probably as early as this. The chancel there would appear to have been begun shortly after 1285, and it is to be seen in the screen that the ogee curves are on one side only, the other keeping to geometrical tracings. We have here, it seems, the actual stage of transition; and it is to be observed that in woodwork the change of form made a somewhat easier construction.<sup>2</sup> In the embroidery of English make “Opus Anglicanum” the ogee shape is characteristically shown in arcades in work that seems dated before 1300.

To return, however, to the problem which M. Enlart’s argument has so successfully disclosed. In his final summing-up of this he is careful to admit that the Flamboyant style, as it appears in French architectural history, is not really the “Decorated” style of England, but an art that had a genius and achievement of its own. This, of course, is true as to the details to which our author refers—it is still more true as to the proportions and feeling of Flamboyant art, which with its lean skeleton of construction and lofty cylindrical piers had none of the broad low effects of the English art. Indeed, there is really more of the essential

<sup>1</sup> The chancel of Winchelsea Church—certainly a work for the most part anterior to 1300—has many small ogee curvatures.

<sup>2</sup> M. Enlart does not accept as early examples the peculiar ogee-niches that occur in the voussours of the doorway to the Norwich cloister. He thinks the date of this door c. 1310. The chapter-house, however, and the three or four bays of the cloister to which this doorway enters from the church nave, are recorded as built from 1289 to 1297, to which time the naturalistic crockets of the canopies should be dated rather than to twelve years later.



origins of Flamboyant art in the thirteenth-century building of St. Urbain, Troyes, than in any part of our "Decorated." M. Enlart, too, is scrupulous to explain that certain Flamboyant developments—as, for example, the flattened door-heads, the bottle base-sections, and the multiplication of counter curves in the mouldings, &c.—though these occur first in the English style, need not be actually borrowed from it, since they were the natural sequel of the earlier French details. These sagacious reservations should be noted, lest English writers swallow too greedily<sup>3</sup> the idea that the French art was just the English taken over the Channel. Still, his contention remains, that somewhere about 1380 French architecture can be found making its native style with the peculiar forms of an alien mason-craft, and, moreover, forms that had had their genesis in the English mason-craft pretty well a hundred years earlier. To sustain his point he brings forward examples of exchanges of style, such as those claimed for Lombard architecture—that it was brought into north Europe in the eleventh century "grace aux abbés Guillaume et Lanfranc"; and then the return by France of the Cluniac and Cistercian building into Italy; and finally the wholesale expansion throughout western Europe of the French Gothic style in the thirteenth century. In conclusion he assigns to the Conquest of France in Edward III's reign the political occasion that favoured, in the second half of the fourteenth century, the apparent export of certain English forms to France.

Now all this is gratifying to insular vanities, yet I am not sure that the striking facts which M. Enlart so cleverly marshals can exactly explain themselves on the ground of the analogies he offers. If in the one case Lombard architecture, and in the other French, were conveyed to strangers, in each case it was the immediate, practically contemporary, expansion of a great building faculty that had obtained a widespread reputation. No such prestige for our English Decorated style has been adduced, and yet it is alleged that the transference of its details was a posthumous honour paid to it. M. Enlart, indeed, offers us a precedent for such a tribute to the cast-off fashions of another country. He points to the fact that the French Renaissance of the sixteenth century was based not on "cinquecento" but "quattrocento." A similar instance might be taken from the history of our English Renaissance, for the Classic of the latter part of the seventeenth century avowedly took its models from Palladio, who had died in 1580. In these cases, however, there was an admitted cult of

certain masterpieces, which were copied on account of their classic elegance and as the established canons of style. Indeed, the Italian Renaissance was responsible for the ideas which sent artists to school in Italy. But such a thing would be quite out of ken of the fourteenth-century mason, whose architecture was not a learned designing or a taste for the antique, but a building. Had a mason, therefore—supposing the occasion—been sent to England to learn architecture in 1380, would he not have brought back the highly efficient mason-craft of the Gloucester masons whom William of Wykeham had organised in the King's service at Windsor? One can scarcely conceive our travelling French mason as an artistic eclectic making a selection from the details of the Decorated building.

Indeed, somewhat of a misconception lurks in the abundant representation of English examples, which is part of M. Enlart's argument. It is true, no doubt, that certain of the prominent decorative motives which are found in our "Decorated" style appear also in Flamboyant. It is true that in France they had a longer life and a more exuberant manifestation. But these particular forms were far from being in England the whole story of our architecture, nor did they make its expressive character. For example, the vault arrangement of the branch ribs (tiercerons) and ridge-ribs (liernes) which the Flamboyant architects adopted was but one of many varied types of vault that the first half of the fourteenth century saw elaborated at Exeter, Lichfield, Wells, Gloucester, and Tewkesbury. As to the ogee arch in England, our author incautiously admits a dictum of Mr. Francis Bond's, that "when once introduced there was a mania for it. Late English Decorated and French Flamboyant are simply a glorification of the ogee arch: the builders could not have enough of it." So Mr. Bond; but there is over-statement in this sentence, and the coupling of Decorated and Flamboyant is misleading: for never really were Flamboyant ogees the mania in England. Out of some seven or eight hundred Decorated traceries that the industry of Professor Freeman collected from English churches, he could only call Flamboyant some half-dozen, and these with reservations. He had to go to the Channel Isles for anything he could really call Flamboyant, as indeed M. Enlart's illustrations make obvious. Only for a few years after 1325, and in a limited district—that of the "Ancaster" and "Tadcaster" stones—was there a decided approach to the Flamboyant flux of geometrical forms. So passing was the fashion, even in Yorkshire, that before 1350 curvilinear

<sup>3</sup> *E.g.* in Mr. Bond's "Gothic Architecture in England," M. Enlart is credited with the opinion that "between 1325 and 1349 we had worked a style so beautiful that it was adopted by France."



traceries were straightening their lines. Elsewhere than in north-east England the notable works of the second quarter of the fourteenth century—*e.g.*, at Exeter, Tewkesbury, Wells, Winchester, Gloucester, and at London (as far as we have records<sup>4</sup>)—show the ogee only as a decorative incident freely employed among many other expedients for varying arch and window forms. In the English art geometrical traceries as well as regular arch forms were always in use along with the curvilinear—the “mania for the ogee,” at any rate, left the main lines of building unaltered.

Now these considerations only increase the strangeness of the story of an English influence appearing as a consequence of the English occupation of North France. It can, of course, be conjectured that the conquering English of Edward III.’s reign introduced bodies of masons. But Crecy was not till 1346, and the suggested conveyance must have been between that and the Treaty of Bretigny, 1360. During these years the Black Death in England had been deadly enough to extirpate the English masons—at any rate their style was practically brought to an end, though there were survivals in East Anglia and the remarkable one at Etchingham in Sussex. Shall we say, then, that the imported masons survived in France while they perished in England? and, further, that these escaped English stylists shut themselves up from all contamination from their native island, and handed on just their peculiar selection of Decorated forms to the Flamboyant architects of 1380? It is possible—but where are the architectural works in France dated from 1350 to 1380 that bear out such a history? M. Enlart seems to think the front of Rouen Cathedral, building from 1370 to 1421, a sufficient vehicle for the English influence. But the work at Rouen is far from English Decorated in date and style alike. The transmission of continued life from the English seed to the developed plant of Flamboyancy would seem to want something more than this. There was required an intermediate culture-ground—a “host” as it may be zoologically called—in which Decorated masoncraft might be absorbed as the nutriment for after development. Some years ago I ventured to suggest that such a culture-ground may have lain in Brittany, the ally of England in the war with France. In the last quarter of the thirteenth century and up to 1350—that is, all the while that Exeter Cathedral was building just opposite the Breton ports—the Breton churches show Decorated details of English types. The

quires of Dol,<sup>5</sup> for example, Quimper,<sup>6</sup> and Tre-guier<sup>7</sup> can be cited.

Now, at Exeter, the geometrical motives of English Decorated are as prominent as the curvilinear, and the Breton architecture of the fourteenth century has the trefoil and quatrefoil traceries of Exeter, with ogee-arched niches that are singularly like those of Devon and South Wales, and moreover a tendency to the square-ended plans and polygonal apses of the English type. On the other hand, the elaborate English vaultings are not found, nor do the window labels of English work occur. English style has not been imported, but there have been noteworthy absorptions of English detail. Now, this Breton “Decorated” style did not come to an end in 1350: it can be seen in many churches of 1350 to 1410, *e.g.* Lamballe, St. Pol de Leon, Folgoet, &c. It carried on the style while Perpendicular was establishing itself in England, and while in France proper but little was being built. I am of opinion, from my own observation, that in touch with this Breton building Normandy developed an architecture which, gradually dropping the geometrical forms, in the last years of the fourteenth century exhibited more and more the Flamboyant types. In his “Manuel” M. Enlart gives among his Flamboyant examples works of the fourteenth century at Caen and other places in West Normandy, and the masters of the works at Rouen Cathedral from 1359 to 1398 were from Bayeux and its neighbourhood. — So this way the chain from Exeter to Rouen seems capable of being traced complete.

But I am by no means arguing for the Breton as the only culture field in which English ideas were disseminated. In close connection with that eastern district of England where from 1325 to 1350 curvilinear forms were most in vogue, were the great trading Flemish cities, and in the churches of these towns in the last quarter of the thirteenth century, and all through the fourteenth, absorptions of English details can, I believe, be traced. The splendid metal shrine of St. Gertrude at Nivelles has been already mentioned. It is shaped in the form of an English church of the last quarter of the thirteenth century, and has figure-work and ornament much as on the tombs of Aveline and Crouchback in Westminster or the cloister-doorway at Norwich. Later, in the fourteenth century itself, not a few Flemish churches show the English style of the first half of the fourteenth century, *e.g.* the north porch of Notre Dame, Bruges, and later the Hôtel de Ville there. At Hal, in the church

<sup>4</sup> The choir-screen of old St. Paul’s was, like that built by Prior d’Estna (1304) at Canterbury, more geometrical than flowing. Nor was the St. Paul’s Chapter-house, built in 1332, at all in the Flamboyant style. See Hollar’s prints.

<sup>5</sup> Enlart gives date of quire 1231–1265, but the east window and those of the side chapels have advanced tracery, with which compare windows at Coutances also showing ogee-headed lights between quatrefoils and trefoils.

<sup>6</sup> Quire begun 1239, but much of it is clearly much later.

<sup>7</sup> Enlart gives 1296 and 1333. The cloister is a fifteenth-century work.



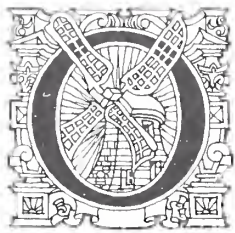
of St. Martin at Ypres, and in the church of St. Mary Magdalen at Goez, are traceries of the fourteenth century which seem links connecting "English Decorated" with the French "Flamboyant."

The above ideas are derived from a far too limited personal observation to be more than suggestions as to some of the ways by which English forms had become the property of the Continent before the splendid exuberance of the French fifteenth-century building. I cannot believe that the "Decorated" details of the early Flamboyant masons were really scraps of style and belated fragments of Decorated usage obtained directly from England in the way that the Italian detail

and the classic porticoes of the Renaissance came into northern building. It would be more natural, when building became brisk again in North France after the expulsion of the English, that the mason-crafts to the east and to the west in Flanders and West Normandy should give French art certain decorative forms, whose origin was remotely but not immediately English. At any rate I may be allowed to suggest to English readers that, kind as are M. Enlart's contentions to our conceit, and correct as is his analysis of our Decorated style, yet there must be more discovered before we can mother on it the picturesque Flamboyant art.

EDWARD S. PRIOR.

## Mr. Blomfield's Academy Lectures.



ON February 21 Mr. Reginald Blomfield, A.R.A., the new Professor of Architecture at the Royal Academy, delivered the first of his four lectures: "The Study of Architecture." He advised the study of architecture to be approached in two ways, both of which were important. The first was the study of buildings, with a

due appreciation of the practical conditions which led to their erection. It was necessary to thoroughly analyse a building in order to appreciate the architect's work. They must approach it from the standpoint of practical conditions, bearing in mind what the architect set out to do, what were the limitations of the problem in hand, and taking account of any extraneous matters which had a bearing upon the design. It was to be remembered that an architect's work called for qualities and practical considerations which were absent in the other arts.

In studying a building it was necessary to analyse the development arising out of constructional and other needs. If they failed to acquire this habit they would be driven back on an architecture which was merely the exploitation of fashionable expression. They must approach their work as artists, but with the proviso that the manner of their approach must be practical; they must be on their guard against sentimental considerations. Historical and sentimental associations with regard to buildings should be disregarded, for, though these were interesting to the historian and the archaeologist, they had no bearing on their work as architects. They must guard against a waste of time on unessentials, and study wholly the means by which beauty was attained.

The relations of art to the morals of the builders, and the age of a building, were not factors in their study. The student should clearly grasp the meaning of what he saw. He should clear his mind of what was irrelevant, and analyse a building with sympathy; criticism must be sympathetic, and needed to take into account what the building was for, what the architect set out to do, and how he arrived at his solution.

The keynote of Gothic architecture was its frank expression of construction. Once they had got this into their minds they could understand and appreciate Renaissance architecture, which never accepted this rule and was never to be judged by it. Dogmatism in first principles was a snare. The one first principle an architect disregarded at his peril was that his building should be structurally sound and in conformity with its requirements. They should approach these studies with an open mind and without preconceived ideas, and they must put

aside anything which would bias their ideas. He instanced Pugin's advocacy of Gothic as the only true Christian style as an uncandid description, inasmuch as Christianity existed 1,200 years before the style which Pugin advocated came into existence. It was merely an expression of like and dislike. There was good work in all ages, and if the Renaissance architects had accomplished some works of greater magnitude, the Gothic masters had left their record in very beautiful detail. It was essential that the student before attempting to embark on original ideas should have a thorough knowledge of his art.

They saw how in the art of painting the older conventions of colour and drawing had been largely abandoned in an endeavour to secure effects of lighting; and in sculpture, beauty and purity of form had been set aside for effects of symbolism. They must not be too ready to abandon the older conventions until they had thoroughly studied them.

This brought the lecturer to his second point in "The Study of Architecture"—namely, a knowledge of the history of their art. They must trace that history in its developments and see how the architecture of Egypt influenced that of the East, how it proceeded from the East through Greece to Rome, and how, on the decline of Rome, architecture developed into the Byzantine and Lombardic styles: how the Byzantine died and its influence passed on to mediæval work; then through the phases of mediæval work to the Classic revival, later the Gothic revival, and lastly to the present Classic revival again.

Reading, however, would not make an artist; they must study buildings, using their brains and avoiding too much use of the sketch-book. Sketch-book architecture was one of the disastrous results of the Gothic revival. It was a notable trait of the Renaissance architects that they studied and analysed the buildings of ancient Rome. The lecturer instanced the manuscript notes of Inigo Jones in Worcester College Library, Oxford, where an account of his travels in Italy was almost entirely in the shape of studies and analyses of the buildings he had visited. Sketching should be regarded only as the handmaid of their art.

For study Mr. Blomfield recommended the City churches of Wren, not only because they were close at hand, but because they showed what good effects could be obtained by simple means. St. Paul's Cathedral was a worthy object for study. Here was a great church covering an area about 500 ft. in length and 245 ft. in width. The architect's problem was to build a great edifice that would hold about 10,000 people, with liturgical arrangements in conformity with the rules of the Church of England. They should study Wren's method of covering an immense space about 145 ft. square, and study the



transition from the square to the hexagonal, and from the hexagonal to the round of the dome. They would then proceed to study how the dome was supported, and the manner in which the thrust was taken up. Following this, they could study the area of the dome supports, the proportions of solids to voids, and windows to wall space. They could then proceed to the study of other matters, such as the inner and outer dome, the screen walls of the choir, etc.

Besides this study of buildings, they must also remember the study of historical development, remembering that the resemblance of the modern church to the ancient basilica was merely accidental, and that the entirely different arrangement of the Byzantine church showed that our modern arrangement was not due to any liturgical necessity.

History was also necessary to show them the connection between the dome of St. Paul's, St. Peter's at Rome, and the various other domes of Italian masters of the Renaissance with their original prototype in the Pantheon. They must endeavour to understand the personal temperament of the designer.

With systematic analysis of fine buildings and wider studies they could hope to obtain an accumulation of knowledge on which to base their personal expression.

The lecturer quoted in conclusion a passage from Walter Pater, showing the power of the subconscious self in imitating the little acts of daily life. He pointed out that if this were so in the small matters, how much more likely it would be to operate in the practice of their life's work. The accumulation of great knowledge on which that subconsciousness could draw would bring its reward in later years.

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For his second lecture, given on February 25, Mr. Blomfield took as his subject "Design and Temperament." He recapitulated the points of his first address on approaching the theory of architecture free of preconceptions, and the necessity of habitual and systematic analysis of buildings. There was another side to the story, however, and that was the analysis of the buildings studied with an appreciation of the temperament of the artists who had created them. The technical side should not alone possess them. Though it had to be mastered, the Art of Architecture was something more than technical proficiency. Temperament and imagination were essential elements, and temperament he defined as a force or passion within a man which impelled him to do things differently from other men. Architecture, as the greatest of the arts, must mean translating human wants into visible forms of beauty. A study of the lives and works of representative architects would show the intimate connection between their designers and their temperaments. This was not always possible, owing to the lack of knowledge of the personality of the architect. In such a case one could but interpret the temperament from the work, though this was only feasible when there existed sympathetic contemporary criticism, and thus a sympathetic study was practically impossible prior to the Renaissance. The monuments of Egypt were full of character, though not of individual character. They expressed an unswerving tyranny over millions of slaves. Much might be learnt from such buildings, but not the individual expression that differentiated modern from ancient architecture. The architect, not being a man of leisure, was regarded by the Greeks with contempt. To the Romans this feeling was transmitted, and it required a new vitality from the East to create the individualism that brought about such a tremendous architectural development as was witnessed in Sta. Sophia. Our methods of life were too remote from those of Justinian to understand, from the building, the temperament of the man who designed it. Early mediæval work was a collective effort rather than an individual one, and the history of the

men concerned was very obscure. Not until the Renaissance did the physiological study of architecture begin. As an example take Alberti; born of a noble Florentine family, a gentleman and scholar, a man of great accomplishments, both mental and physical, one who found delight in every side of life. This combination of qualities was reflected in his work. He had the austerity and reserve of the scholar and the fastidiousness of the gentleman; but he also possessed the adventurous instincts of the sportsman. The first group of qualities led him to a scholastic view of architecture, and a wrong beginning by working deductively from other scholars, like Vitruvius, instead of inductively from the construction of the buildings themselves. But the adventurer spirit led him to attack the problems of construction, and to find solutions outside the beaten track. His work showed the distinction of his mind. The value of it was more clearly shown by remembering what other men of his time were doing. While they were occupied by detail, Alberti alone was thinking in terms of architecture, developing its qualities, and making his appeal by beauty of form, refinement and scale. One other man of the Renaissance was instanced—Peruzzi. From the study of Roman antiquities he drifted into architecture. His antiquarian researches were evidently more thorough than those of his contemporaries; but few things were more surprising than the truthfulness of the Greek spirit he revived, and in which respect he stood alone among the Renaissance architects. He brought the competent freedom of the master to bear on the traditional forms of Classic architecture, not merely in details but in his whole attitude. The lives and work of both these men showed the intimate connection between the artist and his work. Mr. Blomfield referred, in conclusion, to the privilege of being able to study these men, and to the duty of emulating them in steadily considering the finer qualities of life.

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Mr. Blomfield's third lecture was delivered on Thursday, February 28, his subject being "Architecture and the Craftsman." He said the modern theory that in mediæval times the architect was a workman was an engaging one, for it gave rise to the idea of the architect producing his art at the end of his fingers, but it did not necessarily follow that a good craftsman was necessarily a good architect. The actual function of architecture in its relation to the arts must be understood. The early Italian Renaissance was also a period of craftsmen, and it was not until the middle of the sixteenth century that men began to specialise in architecture. It was not until the latter part of the seventeenth century that there was an immense advance in technique.

Towards the end of the eighteenth century there were momentous developments. The neo-Classic tradition breaking down and giving place to the dilettante, architecture became a literary fashion, which is a different thing from scholarship, and one of the leaders of the attack on Classicism was Horace Walpole, whose efforts resulted in Strawberry Hill Gothic, and "Capability Brown," who produced the landscape gardener as a worthy successor of Le Nôtre.

Kent and Adam both showed a capacity for arranging the old traditions in a new manner, but, in the absence of any vital development, left the way open for the fads and revivalisms of the nineteenth century, though our thanks must be accorded to Chambers and Cockerell, the last of the old guard, for their endeavour to stem the tide which engulfed English architecture.

English architecture had sunk to the lowest depths of degradation by that somewhat remarkable year, 1851, the year of the Great Exhibition. But this year also marked a turning point in the history of the art, for it was about this time that the pre-Raphaelite Brotherhood made its appearance. Its influence on the current ideas of architecture



was all for good until the movement, which was not exclusively artistic, came under the sway of the *littérateur*, and at once lost strength.

Morris, who revolted against an architectural training, first brought forward a new theory of the art to which he devoted half his life. A building he regarded as a vehicle of decoration, and architecture he defined as the art of ornamenting buildings. These ideas were due to his being both a craftsman and a socialist. As a craftsman the decoration was more important than the building, and as a socialist all craftsmen were equal: no one was above the rest, and there was no architect with supreme control. But this theory entirely overlooked the real art of architecture, the power of thinking in great spaces, and possession of a broad sense of rhythm and completeness. No architect could afford to ignore details, but the primary and fundamental purpose of his work was that a great thought should be expressed. Details should never be studied for their own sake. Modern architecture, however, owed much to Morris for his advocacy of good work, good material, and good colour, though the relationship between architecture and the crafts had been lost, and was at present lost, between the Scylla of mediævalism and the Charybdis of *l'art nouveau*. Nature in no case furnished evidence of construction, nor was architecture merely ornamental building. Architecture had been defined as a science and an art, which was a somewhat unhappy definition, because it appeared to divide Architecture into two separate functions, those of a scientist and those of an artist. It was scientific to a certain extent, as it involved the applied sciences and the study of materials. It had to conform to the facts of nature just as a sculptor had to conform to the facts of anatomy. If anything it was a plastic art.

That science alone was not the essential feature in architecture was evidenced by the career of Wren, who left Oxford probably the most finished science scholar of his age, but his early architectural work was far inferior to that he did thirty years later. There was a quality difficult to define possessed by all great buildings, which was not to be compassed merely by attention to details or the strict observation of physical laws. The Pantheon would not be less impressive if stripped of its ornament.

Where architects so frequently failed was in concentrating their attention on details or ornament instead of on the larger question. The great conception of architecture had been lost during the past fifty years; in the Gothic revival it had no part. The revivalist was merely interested in the knick-knacks and gee-gaws of the antiquary. They must dismiss from their minds the craftsman theory.

He could best find a comparison to the architect in the art of music, likening him to the conductor of a great orchestra or to the musician who weaves the music of the instruments into one fine score. It was not necessary that he should be able to play every instrument in the orchestra, though he must have a knowledge and appreciation of the capabilities of each. The quality of a great artist was his capability for eliminating the unessential, and for this a certain mental aestheticism was needed.

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Mr. Blomfield's fourth and concluding lecture was given on Monday, March 4. Taking as his subject "The Limitations of the Arts," he said there were few problems more difficult than the elucidation of ends and aims of the different arts. The critic of 1850 was concerned with the moral qualities of the artists, or with the literary possibilities of their work. Since then much knowledge had been expounded in the minute discrimination of technique and the appreciation of the value of paintings which had profited the connoisseur at the expense of the artist. There still seemed some ground, therefore, for attempting to ascertain, on the old lines, the

attitude an artist was justified in assuming towards his work. Some attempt, on the other hand, had been made to grapple with the scientific study of æsthetics; to determine the ultimate grounds on which æsthetic emotion was based. The results were not encouraging. The theory was that our æsthetic pleasure was derived from imagining ourselves in the place of the objects of our regard, and fulfilling their functions. Thus, our sense of delight in a well-proportioned column was supposed to be satisfaction derived from imagining ourselves adequately discharging in our person the duty of a column.

Shortly, this æsthetic sense was only one phase of man's anthropomorphic instinct. He did not think this theory would be of material value to their work. He would start with the fact that certain human creations created a thrill within us. "They set ringing within us that little bell of emotion that responds to the touch of genius." He would attempt to give some account of the teachings of great thinkers of the past in regard to the relations and differentiations of the arts, and to draw some conclusions for their own guidance.

In doing so he limited himself to the writings of Plato, Aristotle, and Lessing. Plato had an ingrained suspicion of Art. With Plato Art was a matter of imitation, and therefore to be eliminated from his ideal state.

Art did not appear until the tenth book of the Republic, and there the message of the artist was dismissed as appealing to the lowest elements of our being. "Imitative Art," says Plato, "is far from the truth when it discharges its function; and for no true or healthy purpose it attaches and devotes itself to that element in us which is far removed from wisdom." This conclusion was either superb irony or the result of too unyielding logic. But then Plato subordinated all Art—even music—to his passion for perfecting the soul. He banished all arts from his ideal state except such as had an ethical value. He feared their seductive influence. But this conclusion was inimical to his other opinion that each art should be perfect within itself. If a picture were true to its intention it was illogical to reject it on ethical grounds.

Whatever value might be attached to Plato's opinions, they could not satisfy artists.

Aristotle was far more sympathetic, and he was the first to admit that, under certain aspects, Art had its proper place in the scheme of life. But when we came to details his view was disappointing, for he was occupied almost entirely with poetry.

The aim of Art was to show human emotion in action. Sculpture and poetry might do this in a limited sense; Architecture, to Aristotle, did not, and was therefore disregarded. Moreover, the impression made on the spectator was, in his view, the end of Art. Thus there was a wide difference between the ancient view that the artist simply contributed to the wealth of life, and the modern one that the artist, in addition, might attempt a realisation of himself.

It was fortunate that in succeeding ages literature left the arts severely alone. Artists made mistakes, but they were at least undisturbed by hasty generalisations on the relations of poetry to the arts. In the eighteenth century, however, the literary man arose and annexed the whole domain of the arts, laying down the laws for the artist to carry out. But Lessing, a literary man and a philosopher, once and for all disproved the idea that poetry and the arts were convertible terms. He was not much interested in the arts, except poetry, but the fallacious thought of his contemporaries exasperated his active and intensely logical mind into writing the famous *Laocoön*. His position was two-fold: (1) that the arts differed in subject and treatment; (2) that the end of Art was pleasure. The artist employed forms and colours in space; the poet articulated sounds in tune. The right objects for painters and sculptors were objects which co-existed side by side, whose



impression on the senses could be rendered at one given moment. The poet had to give consecutive impressions—he could employ only a succession of sounds or words to make us realise action. From this Lessing argued that poetry and literature and the plastic and graphic arts were not synonymous terms; that before subjects were transferred from one to the other they must be mentally recast with a realisation of the limits of the art in which they were to be newly expressed. Mr. Blomfield instanced last year's Soane prize competition, wherein the palace of Bacon's *Essay on Building* was set a subject for design. This was wrong in principle, for what might be legitimate in a prose picture became unintelligible and unworkable when literally translated into architectural design. It was for its insistence on this point that Lessing's work was so valuable to artists. Lessing took little account of the passionate emotion that was the mainspring of fine work in all the arts, but given the impulse he supplied certain leading principles by which the artist was to observe the limits of his art. As Aristotle had it, the pleasure to be derived from tragedy was that peculiar to tragedy.

What was then the peculiar pleasure of the arts? The object of Art was a somewhat complex affair. It was:—

- (1) Partly to give pleasure.
- (2) Partly the irresistible impulse of the artist to express his emotions.
- (3) Partly, in architecture at least, to fulfil certain definite needs and conditions.

Somewhere along the lines of these objects would be the end of Art, but it was material how the object was attained. The pleasure obtained in Art was the pleasure of beauty—of form, colour, light and shade, rhythm and proportion. There was no standard and unalterable form of beauty—rather there was an inexhaustible reserve—to be seen only by the seeing eye, and made visible by the skilful hand. Truth might be at the bottom of a well, but beauty was everywhere for those who can see it. Still, the existing state of our faculties could not conceive everything as beautiful. We could hardly realise pleasure on the stage of Mr. Wells's imagination. Our conception of beauty with limitations and imperfections, the result of innumerable associations during countless generations, would probably regard certain things as beautiful

always, and other certain things as ugly. The power of selection and rejection was at the root of the matter. Sculpture and painting rested on a convention—we were prepared to accept this as representing the objects purported to be represented—but as they approached direct and literal realism they approached the destruction of the convention. Madame Tussaud's figures were more like the originals than any marble figures; but their appeal found us cold. They were not the result of artistic thought, and they had no comparison with reality. The difficulty was to know when to limit realism. Coloured sculpture seemed to the lecturer outside the province of that art. Selection was obviously needed in sculpture. One would hardly select it as the art in which to narrate a story. The elaborate carved scenes outside the choirs at Amiens and Chartres might be adduced as an instance of melancholy failure. The carving was extraordinarily skilful; but the value as surface ornament in the architectural scheme was considerably less than a piece of good diaper work or a rusticated surface. Architecture was the Cinderella of the arts, and there was no doubt it stood somewhat apart from the other arts. Firstly it was in no sense imitative. Secondly the architect did not select his subject, he had to conform to the conditions of the problem, of the site and materials. He was there to produce an organic composition—not details, but a whole in which those details united to give an impression on the emotions. Details were not in themselves of value; they were merely the notes which a composer uses. Architecture was not cabinet-making or goldsmith's work, but a masculine art—the handling of masses of material. An architect should always have before him the effect of his building as a whole. All his skill and energies, and those of his colleagues, were wasted unless unity of effect was kept in view. There was another limitation in the fact that during the course of ages certain æsthetic instincts had grown up which were not to be set aside. Architectural forms were old just as were the words of a language. Still, no one asserted that the possibilities of the English language were exhausted, and it was equally so with architecture. The architect's invention and originality were shown in the use he made of accepted forms. They could not expect the public to understand their art until they had clear ideas themselves about its limits and possibilities.



ENTRANCE GATE, MINLEY MANOR, HANTS.

ARTHUR CASTINGS, ARCHITECT.

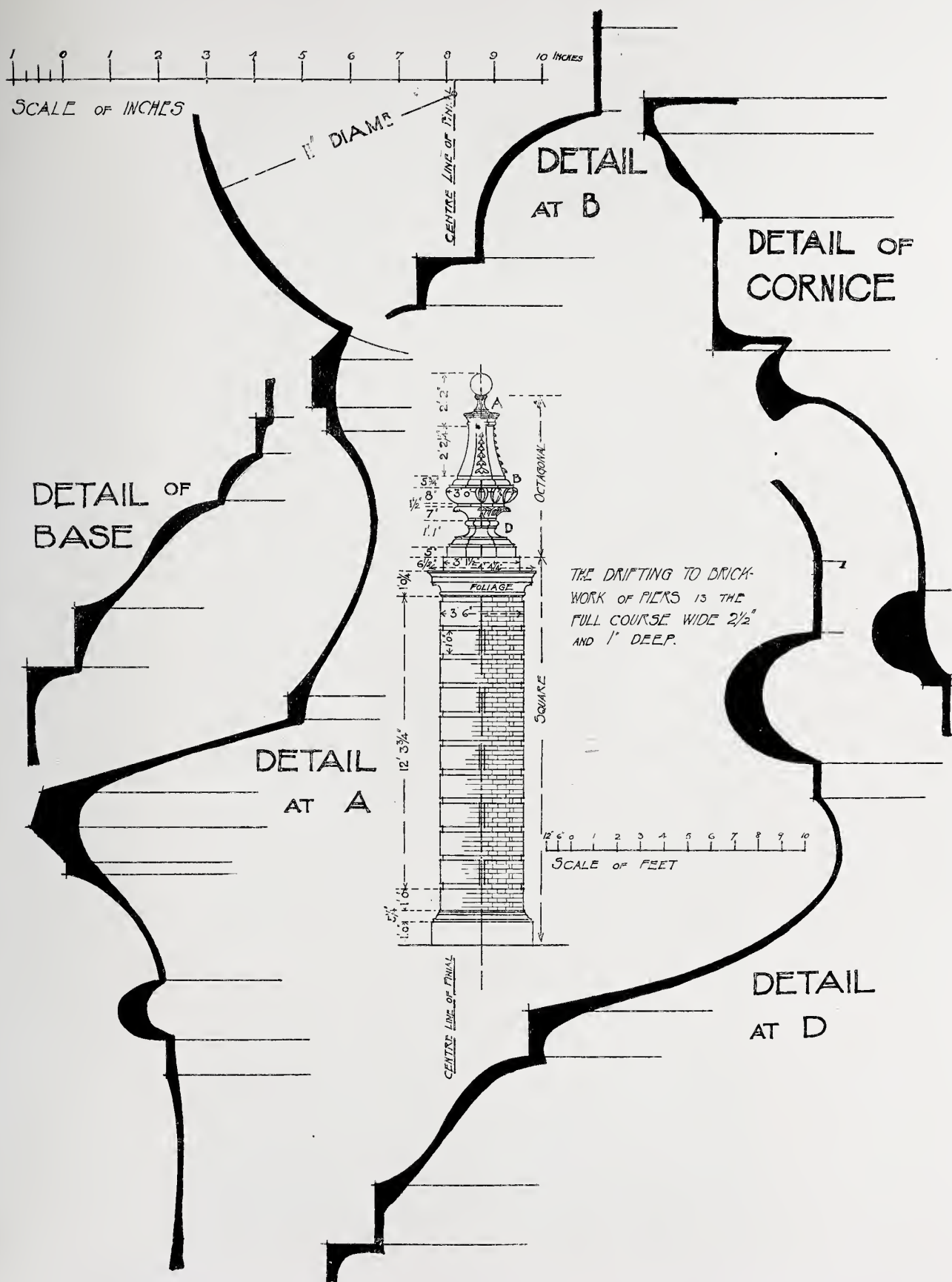


# The Practical Exemplar of Architecture—XII.



GATE PIER, NO. 60, LINCOLN'S INN FIELDS, LONDON, W.C.





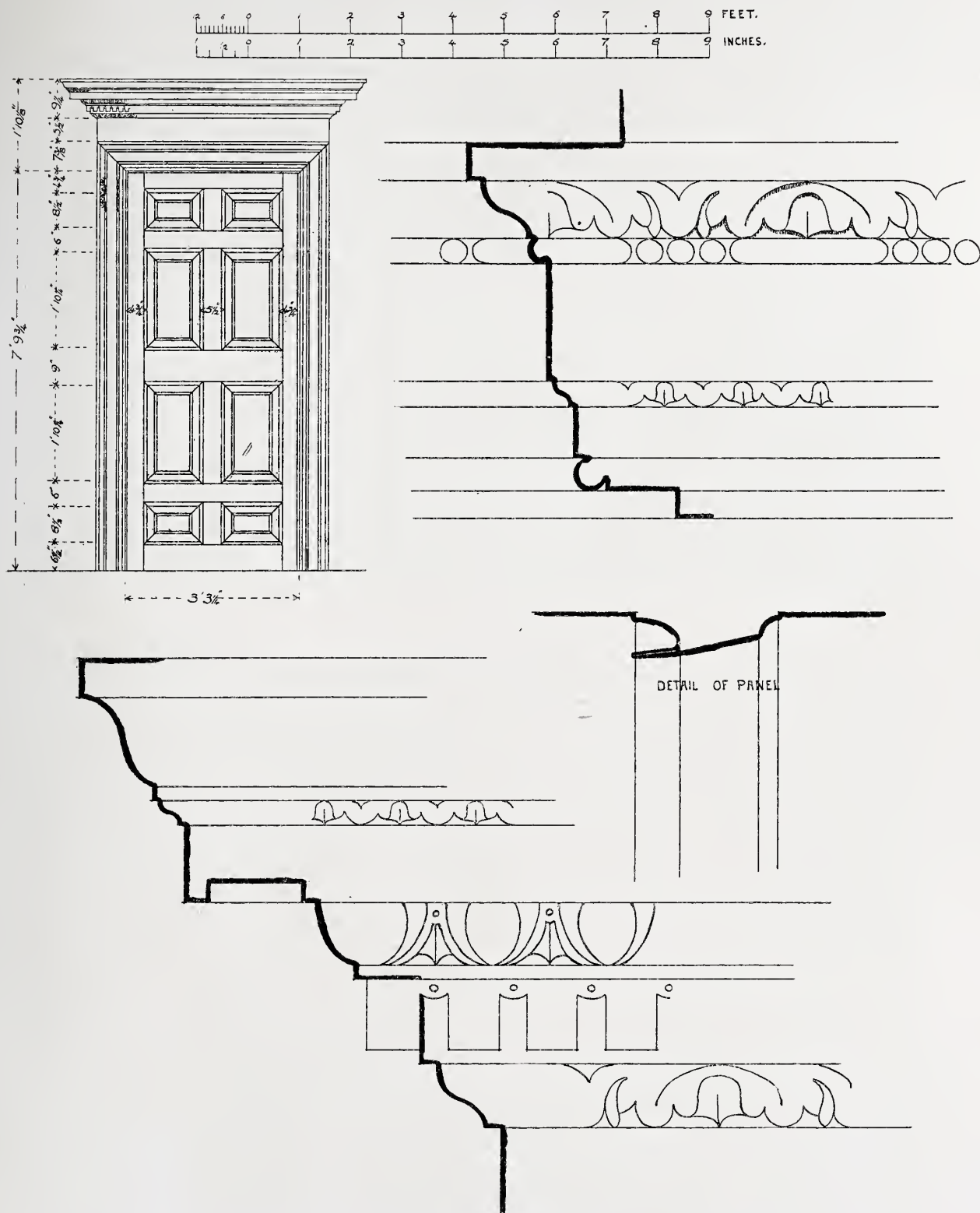
GATE PIER, NO. 60, LINCOLN'S INN FIELDS, LONDON.  
MEASURED AND DRAWN BY FRANCIS BACON, JUNR.





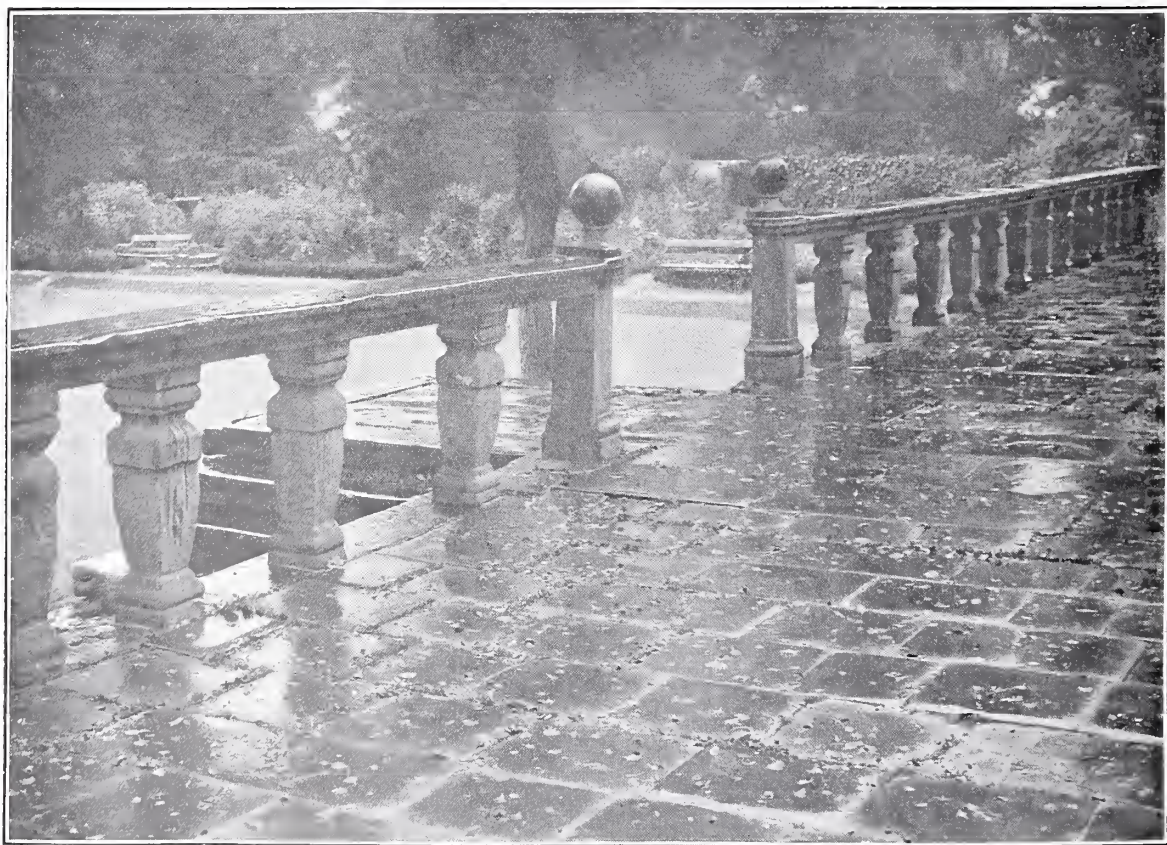
DOOR TO COMMON ROOM, MARLBOROUGH COLLEGE, WILTS.





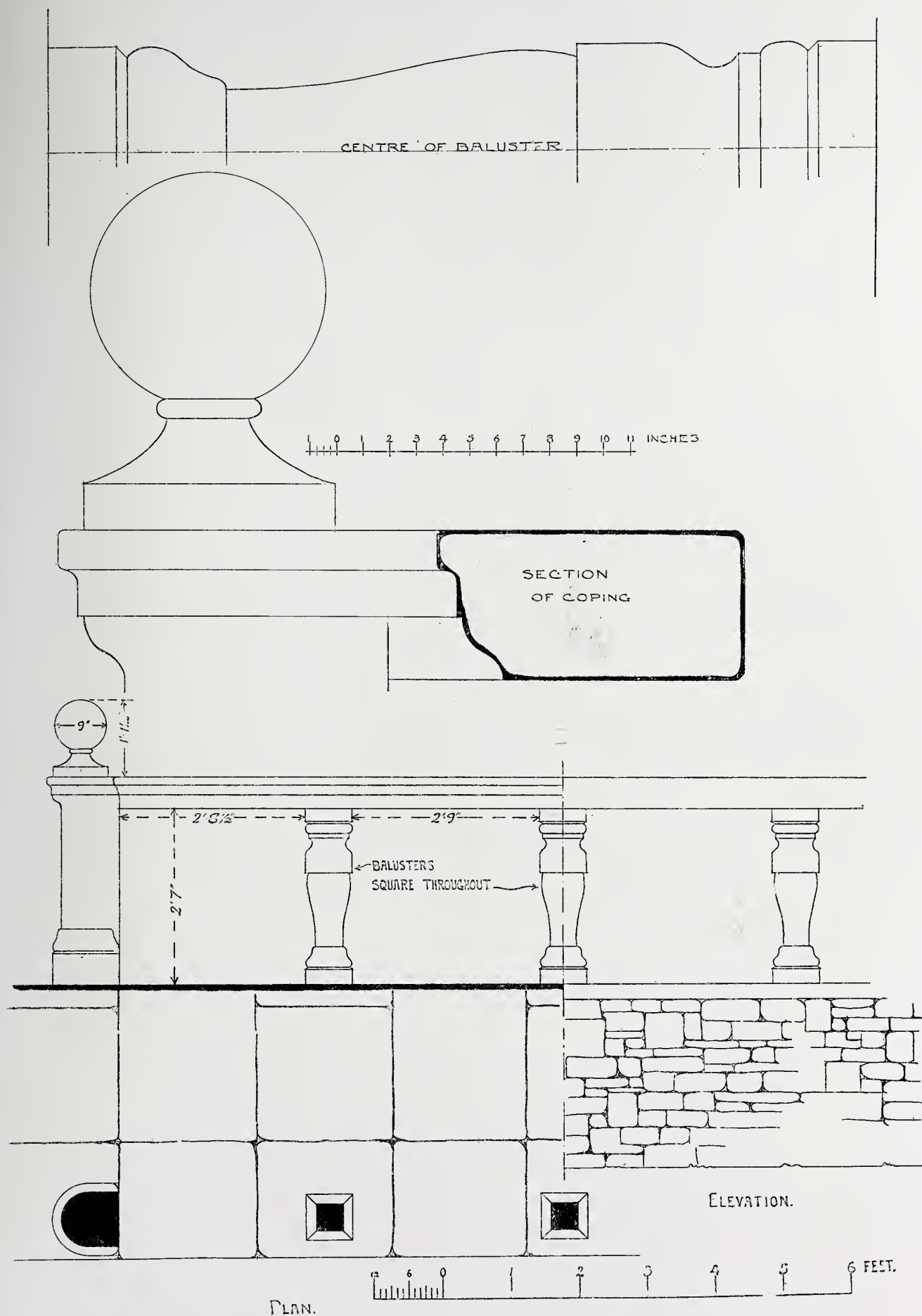
DOOR TO COMMON ROOM, MARLBOROUGH COLLEGE, WILTS.  
MEASURED AND DRAWN BY FRANCIS BACON, JUNR.





STONE BALUSTRADING, THE GUILDHALL, STIRLING, N.B.





STONE BALUSTRADING, THE GUILDHALL, STIRLING, N.B.

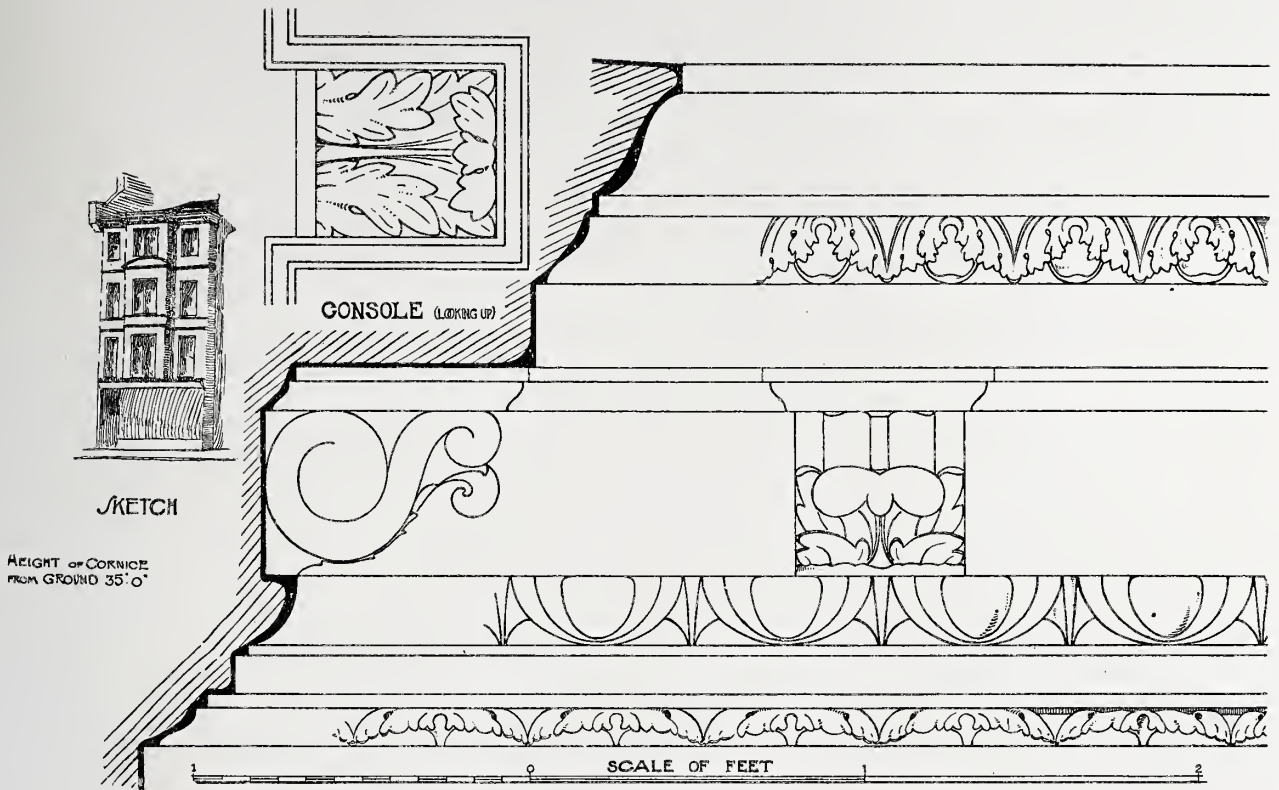
MEASURED AND DRAWN BY FRANCIS BACON, JUNR.





WOODEN CORNICE, NO. 164A, STRAND, LONDON.





WOODEN CORNICE, NO. 164A, STRAND, LONDON, W.C.

MEASURED AND DRAWN BY H. A. McQUEEN.

## Here and There.

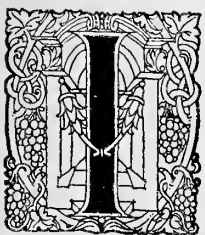
### IRON AND STEEL AND MODERN DESIGN.—I.

#### THE ADVENT OF IRON AND STEEL.

"Perhaps the most fruitful source of corruption which we have to guard against in recent times is . . . the use of Iron. . . . The art of architecture is independent of its materials. Nevertheless, that art having been up to the beginning of the present century practised for the most part in clay, stone, or wood, it has resulted that the sense of proportion and the laws of structure have been based, the one altogether, the other in great part, on the necessities consequent on the employment of these materials; and that the entire or principal employment of metallic framework would, therefore, be generally felt as a departure from the first principles of the art. Abstractedly there appears no reason why iron should not be used as well as wood, and the time is probably near when a new system of architectural laws will be developed, adapted entirely to metallic construction. But I believe that the tendency of all present sympathy and association is to limit the idea of architecture to non-metallic work, and that not without reason.

"For architecture being in its perfection the earliest, as in its elements it is necessarily the first, of arts, will always precede, in any barbarous nation, the possession of the science necessary either for the obtaining or the management of iron."

("Seven Lamps of Architecture," Ch. II.)



It would be difficult to find among modern writers on architectural subjects a more unsparing, a more bigoted criticism than the above paragraph written some fifty years ago by a man whose brilliant gifts of picturesque phrasing, of vivid imagination, and, to a great extent, of discriminating apprecia-

tion of art, caused him to be implicitly believed by an immense number of general readers in this country. It is an admitted and a lamentable fact that the British public, although abounding in connoisseurs of sports and politics, is by no means so richly endowed with those who are capable of understanding or judging architecture.

Hence it is not surprising that Ruskin's genius, so often entirely to be admired and followed, should in his more fanciful flights carry with him many of these well-meaning, though ill-informed, folk who honestly believed, when he told them, that iron was a thing to be distinguished from architecture; that so far from being exposed or mentioned, it should be hidden carefully away, and that its name should be whispered only with bated breath among the faithful.

But now the times have changed. Much water has flowed under the bridge since the days when the middle-classes mistook themselves for mediævalists, and revelled in gentle dabbings in archæology. These words of Ruskin's would be read with much more caution by any thinking man to-day, and with something less than blind faith by even the most unobservant architect.

It is, then, my duty to attempt to indicate the stages by which iron has emerged into the forefront of modern constructional materials, the reasons



which have led to its almost universal adoption, and, above all, the wide and far-reaching influence which it has had upon the art of architectural design.

It is true that America is far ahead of us in this branch of construction, and it is barely possible to regard the introduction of structural iron into England as history. Although there is nothing new in iron itself as a building material, although Wren used it in his dome at St. Paul's, and Brunelleschi at Florence, although the spire of Salisbury depends on it for part of its strength, and although in the remoter past it was used in great girders at the baths of Caracalla, I am dealing with modern and not with historical architecture, and it is only within the last fifty years that iron has had any appreciable effect on English construction.

So far back as the late eighteenth century two large bridges had been erected in cast iron, at Coalbrookdale (1777) of 100 ft. span, and at Wearmouth (1790) of 230 ft. span. These have resisted rust very well and are still in good condition.

Fifty years later (in 1833) Dr. H. H. Fox of Bristol invented a floor of cast-iron joists and concrete. The joists were deeper in the middle than at the end and were placed 18 in. apart. On the bottom flanges were laid laths about  $\frac{1}{2}$  in. square with a rough coat of plaster above. On this the concrete was deposited and the surface plastered over with lime-ash mortar and highly trowelled. This system was patented by Dr. Fox in conjunction with Barrett, a builder, in 1844, and was used at Guy's Hospital, the Grosvenor Hotel, and other well-known buildings. A strike of Parisian carpenters in 1840 was an incentive to the progress of iron and concrete floors, and rapid progress in French design soon had a corresponding effect in England.

More improvements in flooring methods are next to be noticed, some buildings of iron framework and plates were sent out to Mauritius in 1844-5, and in 1850 there was introduced into this country a most important invention in the shape of the rolled-iron joist. These had first been made in the preceding year at the Providence iron-works in Belgium, and an English firm (the Butterley Works, Derby), with commendable promptitude, laid down rolling plant and commenced operations at once.

Previous to this date cast-iron beams had been used, even so early as 1801, when Messrs Boulton and Watt had employed them in a cotton mill near Manchester; but the increased advantages of the new invention were immediately recognised. Messrs Fox and Barrett substituted rolled iron for cast iron in their patent floors, and all work of the kind received an impetus.

It was not, however, until 1865 that the use of rolled joists became general, when tests by Mr. Zerah Colborn were published which aroused great attention among architects, especially as his results were endorsed by the editor of the *Builder* with enthusiasm.

In the meantime another considerable event must be recorded. In the building erected for the Great Exhibition of 1851, now converted into the Crystal Palace, Sir Joseph Paxton developed a type of glass and iron structure which he had used before in his house for the Victoria Regia at Chatsworth. The result even now must be regarded as one of the most striking examples of daring design in this country. It will be useful, at a further stage in this paper, to compare the design of this wonderful building with present-day examples, but its effect on architects and architecture was naturally great, for it now became apparent that iron could be used on the grand scale.

The history of the last forty years, as far as our subject is concerned, has been the gradual development of steel (which has displaced wrought iron just as wrought iron displaced cast iron), the progress of investigation into methods of fire-prevention, and the consequent rise of ferro-concrete as a valuable combination of building materials. All these points are treated of in the following pages, to which these historical remarks serve as introduction.

#### REASONS FOR THEIR ADOPTION.

In contemplating this rapid rise in favour of a material which has always had to meet a fierce opposition from the archaic and the artistic schools, it naturally occurs to one to consider the inherent advantages which it must possess to explain its almost revolutionary influence.

When the metal was first introduced, it was generally believed that it was absolutely fireproof. A long series of fires enables us after sixty years' experience to prove the fallacy of this statement. Heavy timbering is almost as reliable as light unprotected steelwork, which is liable to twist into all manner of weird and fantastic shapes, and which is not improved by showers of water from an engine. It is an accepted maxim that, to be fireproof, constructional steelwork must be encased on all sides with good concrete, as set forth in the new rules of the Fire Offices Committee. When this is properly done there is no form of building known to compare with it.

At San Francisco the buildings which escaped with immunity from destruction were almost entirely of this type, and it must be remembered that seismic disturbance was an additional



factor in the terrible havoc, a factor which was counteracted by the rigidity of the steel-concrete structures.

Another advantage which is apt to be overlooked is that these modern buildings afford no harbour for rats, vermin, or microbes in quantity, as do the older buildings where wood is largely employed, and where brickwork joints form the most inviting of homes.

It may therefore safely be stated that a properly constructed steel-framed block is fireproof, earthquake-proof, and vermin-proof. It might be asserted with almost equal truth that it is damp-proof. It is true that in basements and other damp places cast iron may be used with impunity, whereas wrought iron or steel will rust immediately; but it must also be remembered that if properly encased the latter materials are perfectly safe. There is, however, much exposed steelwork in roofs, &c., which cannot be encased thus, and which is therefore liable to rust if not subjected to constant periodical painting. Paint used as a preservative is generally believed to have a life of two years only, so that a considerable sum must be allowed for maintenance in a building of any size. There are other methods of preservation, notably galvanising—Dr. Angus Smith's process, and the Bower Barff process—in each of which the metal is immersed in a solution or an atmosphere which produces a waterproof coating. Rust is caused by the combined presence of carbon dioxide and water in the air, neither of these substances having a deleterious effect unless in combination. When painting, it is much better to remove all existing coats of rust and paint before commencing work. The better the quality of iron or steel, the more it rusts, and, generally speaking, steel rusts more regularly. Iron rusts in flakes, and the rust falls off in thin sheets. Sulphurous acid in the air of towns causes rust to make more rapid headway.

The "Man in the Street," who invariably is at hand to give the *Daily Mail* and other exclusive papers a scientific explanation of a great disaster, was not at a loss when the roof of Charing Cross Station fell last winter. He naturally enough attributed it to the gradual rusting through of the tie-bar which snapped, and its consequent failure. The Board of Trade expert, on the contrary, stated that failure was due to a flaw in the welding, liable to occur in any roof of this type, which was gradually increased by the tension always on it, slight as that tension always was. Modern steel is, however, more carefully designed and tested, and may be regarded as a safe building material.

More than anything else, there is one feature in particular which recommends the use of iron and

steel to the architect as well as to the engineer. The great "skyscrapers" of American cities, the enormous spans of such roofs as St Pancras Station and Olympia in London, the marvellous dimensions of the Forth Bridge, are standing witnesses to its gigantic possibilities. I say this in spite of the fact that there is a masonry bridge over the Potomac which covers two hundred and fifty feet in one colossal arch, in spite of the fact that Salisbury spire is fully half the height of the Eiffel Tower. These are isolated and costly efforts, and do not in any way affect my point, that if a building is to be carried to a great height, or if a great span is to be covered, it is more simple, more economical, and more effectual to do it in steel than in any other known material.

#### THEIR EFFECT ON BUILDERS.

Having now passed in review its principal advantages and defects due to its nature and composition, it is worth while to consider what effect the modern use of iron has had on those very important personages—the builder and the architect.

It is perhaps to Americans that one should look for the most modern methods in labour and in construction, for more especially in their great city offices, hotels, and stores the new science of skeleton construction has reached a higher stage of development than in the Old Country. In America the builder occupies an entirely different position from the English builder. Practically the whole of his material is manufactured by large specialist firms, and he does little more than provide the labour. It is said that he acts as the architect's agent in seeing that all material supplied is of good quality, though one could doubt the advisability of such an arrangement. There is one point which used to be considered a distinctive difference between the methods of London and New York, and that is in the varying requirements as to time exacted by clients in the two cities. We have all heard of the typical feverish Yankee who dashes into his architect's office and tells him (without allowing a word of protest) that he wants an eighteen-storey store run up on his block in 853rd Street in seven weeks. Yet there is some justification for his impatience. The fabulous value of "town-lots" in New York and Chicago causes rentals to be so high that every week beyond the minimum time which is occupied by building means a heavy loss to its prospective owner, whether private individual or syndicate.

In England, however, there is now to be observed a growing tendency towards "hustling," and this



has naturally an effect on builders' methods. Nevertheless it will serve our purpose better to observe the systems in vogue in a country which has, so to speak, passed the experimental stage and blossomed out into a full-blown style of its own, whatever the merits of that style may be; for it is certain that there is an inclination to Americanise large building concerns over here, just as there has been in the case of underground rapid transit. The Waring-White Building Company is an example of this tendency, which is of fairly recent growth.

As to labour there is a fundamental difference. The American method is to have a foreman over every twenty-five men or thereabouts, all of these men being highly paid, and for the most part skilled operatives, on the principle that by this means the maximum amount of good work is obtained from each man and no time is wasted. Most of the builders employ their own engineers for steelwork, heating, and sanitary work, who calculate from the architect's skeleton plans these details and buy all girders, hot-water fittings, &c., direct from the makers. The builder invariably takes off his own quantities, keeping expert clerks for the purpose, and is rarely allowed more than a fortnight for the work.

When, however, the actual construction of the building is commenced it is easy to see in how many ways the use of the steel frame expedites matters. The whole of the framework is figured on the plans and can be obtained from stock, care always being taken to design from stock sizes. Thus the structure really comes complete from the manufacturer's, only requiring fitting together on the site. Stanchions can be had in lengths up to eighty feet, but are usually built up in lengths of only two or three floors at a time. But when a building is being "hustled," the stanchions are frequently fitted as fast as is possible, and the roof constructed before many of the floors beneath are even commenced. The stanchions and floor-beams for any storey having been completed, it is possible at once to begin terra-cotta wall-filling, concrete or tile flooring, casing for stanchions and actually interior joining, without any regard to the state of other parts of the building. When it is remembered that men may be working on ten floors at once while the steel framing is still proceeding above their heads, it becomes plain why speedy erection is in this case such a simple matter.

A recent writer on American construction contends that this hectic hurrying is by no means detrimental to the quality of work done, since the time saved is not saved by "scamping," but rather by a highly-organised and scientific system of labour and transport of material.

#### AND ON ARCHITECTS.

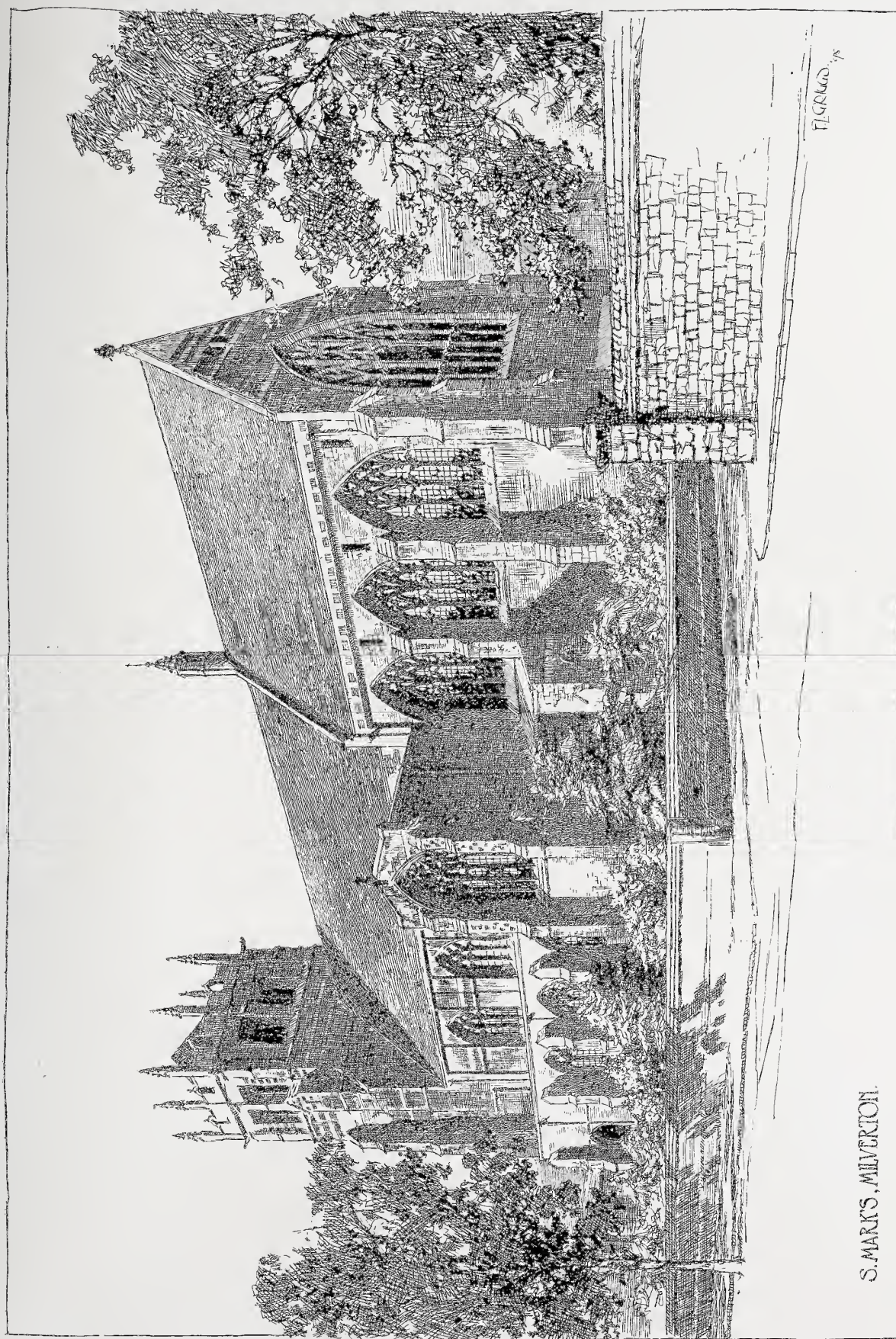
Having briefly reviewed the general tendency of iron and steel construction to alter builders' methods, it is with a feeling of anxious curiosity that one turns to that variable and uncertain quantity known as the British architect, who by the superior gifts with which a kind Providence has endowed him is held to be superior to the mere hewer of wood and handler of tools. How has he responded to the cry for new methods from across the Atlantic? and how does he fit himself for the ever-increasing responsibilities and requirements of his position?

There is a sentence somewhere in Macaulay's "Essay on the Earl of Chatham" in which, as the type of all that is conservative, he refers to "a row of fox-hunting squires, ponderous with Worcestershire ale," who represented various rotten boroughs in Parliament. But what are these time-honoured Tories to many of the architects of to-day in London, architects whose life has been devoted to a studious policy of copyism, of slavish imitation of old work, which has often nothing to recommend it beyond its antiquity? Blind to the progress of modern science, such an one erects his cottages or his mansions with one eye on the past and the other furtively watching a restive client. He tears down an old barn to denude it of its richly-tinted tiles, he is careful to preserve intact the moss or lichen which adheres to them, and he fills up the end of a roof-ridge to give it the appearance of having sagged for centuries.

He offers nameless sums for old oak timbers to strengthen the illusion, and builds them proudly into his walls with a core of angle-iron to support their worm-eaten sides. Scouring the countryside with the keen scent of a connoisseur, he rescues from impending oblivion old bricks of every conceivable shape and size and flagstones of every conceivable thickness and colour. With these materials, tenderly put together with a loving care and with the best of cement mortar, he at last has the pure satisfaction of having erected from a motley collection of cast-off materials, collected at considerable expense, and glued together with great difficulty, a building as like an old example as a bad chromo-lithograph is like one of Turner's masterpieces. Set him in the midst of his work, surround him with old panelling, old clocks, old silver, old tapestry, and literally with the very odours of antiquity, and there you have the type of a certain section of English architects of the present time. This is the "Modern Home of To-day," forsooth; the sacred temple of the "Simple Life."

Thus one wing of our profession exhibits absolute





S. MARK'S, MILVERTON.

FROM A DRAWING BY F. L. GRIGGS.



unpreparedness for anything in the nature of change.

We ought to study the influence of iron just as we study the influence of Garden Cities. It is an economical force in the country, as is electric traction, and girders should receive as much attention from thinking architects as any other practical question.

Far be it from me to decry a reasonable and thorough study of old work: my only fear is that in many cases it swamps all thought for the economic needs of our own day. It is regrettably certain that a large number of the present generation are growing up who know not steelwork. The Institute does well to include in its syllabus some knowledge of the subject from a theoretical point of view, though little account is taken of practical working details. But this is not enough. The thorough knowledge which is desirable is not obtained by hasty cramming for any examination.

The result is that in almost all cases where elaborate steelwork enters into an architect's design he has to employ an engineer, who is responsible not only for the calculation of sizes of members, but also for their arrangement and details. Therefore, unless the architect himself has some considerable knowledge of the subject, the engineer is presented with a drawing which takes little account of the all-important steel frame, and he consequently has to make his steel frame fit into the design. Obviously this is contrary to the elementary rules of architecture. And if the position be reversed, and the architect follows the engineer's skeleton plan in designing his elevations, the elevations are bound to suffer.

Look at it as we may, there remains only one conclusion, that a joint production of this sort cannot be the complete success, or even the economical triumph, that the sole conception of one master-mind would be. It is not of necessity true in this case that "two heads are better than one."

In America every large architect's office has a staff of steelwork experts, but even this method is not quite satisfactory if the principal himself is unacquainted with the subject.

Theoretical design of this nature is so complex and so scientific a study that it is impossible to acquire it in the ordinary routine of an architect's office and difficult to master in the little spare time which an architectural student has at his disposal. With the annually increasing demands of an overstocked profession, where a man has to be an artist, a scientist, a mathematician, and an economist all combined, it is not surprising that few of its members have the opportunity of becoming experts in every branch. The only solution seems to lie in some form of short course

at a college or technical school, short enough to leave time for a full term of articles, but in which, instead of the ill-arranged time-tables prevalent at so many institutions of the kind, an efficient syllabus of theoretical subjects could be taught. Whether this course should be preparatory or subsequent to pupilage, or whether it should be concurrent with it, somewhat on the lines of the "half-time" system in elementary schools, is a matter for doubt. The last course seems the most feasible, but in any case the expense of an architect's training is increased.

In whatever way the result be achieved, it is to be hoped that English architects will soon realise that the future of our subject, the influence of steel on modern design, lies with them, and that the full force of that influence can only be turned to good account when they have fitted themselves by patient study to competently handle this at present ill-used material.

MARTIN SHAW BRIGGS.

\* \* \* \* \*

#### THE RUSKIN EXHIBITION OF SKETCHES.



IN his preface to "St. Mark's Rest," our Art-critic commences with the words, "Great nations write their autobiographies in three manuscripts—the book of their deeds, the book of their words, and the book of their Art . . ." and adds ". . . of the three the only quite trustworthy one is the last." Collingwood and Bruce have shown us how forcibly this combination is expressed in the personal life of Ruskin himself, and the happy sequence of his art now on view at the Fine Art Society's Gallery in Bond Street confirms the opinion that if any man sincerely and truthfully endeavoured to practise what he preached, that man was John Ruskin. It is, however, a very characteristic collection that greets us on entering, and rather what one anticipates from the writings of such a versatile genius. The painstaking and persevering detail, the truth of delineation both in proportion and perspective ability, combined with the notorious inability to *finish* any one thing entirely or grasp the whole of a subject effectually, is just exactly what one expects of Ruskin; but indolence was in no wise the cause of this failure at completion: it was due to an over-active brain combined with irregular early training, from which he never wholly recovered. From the examples exhibited the influence of Runciman, Cruikshank, Prout, Turner, Canaletto, Harding, Claude, Holman Hunt, and others is very marked, but the Ruskinian interpretation is



nevertheless inseparable. The predilection for Chinese white, high lights, tinted paper, and a frequent use of sepia or blue wash recurs at intervals. Ruskin had a horror of too soft a pencil, anything woolly or heavy was objectionable to him; but he emphasised his foreground in all landscape work with that sensitive touch which his natural poetic fervour prompted in the truthful portrayal of a subject.

The architectural sketches will probably appeal to our readers most, and the many familiar illustrations from "Modern Painters," "Seven Lamps of Architecture," and "The Stones of Venice," which are to be seen here in the original texture and colouring.

Ruskin's fight against convention in art, and his plea for sculpture as being the only true means of the development of and the sister-art to architecture proper, as advocated by him in "The Two Paths," is supported by many studies, and his analytical methods of treating subjects both botanically and anatomically are expressed in a number of the exhibits originally drawn to illustrate his lectures at Manchester, Oxford, Long Acre, and Bloomsbury.

Without a knowledge of the purpose for which many of these sketches were made it would be wholly unjust to criticise them; indeed, in many an instance the work is beyond criticism. About eye-level to the left as one enters are a number of architectural examples done in Ruskin's early travels with his parents from Edinburgh, Melrose, Oxford, and Eton in England, and Avignon, Rouen, Naples, Florence, Rome, and Verona on the Continent. The Ducal Palace dated 1835 (No. 3) shows as exceptional a knowledge of perspective as the first exhibit does of printing for the ages of their respective execution, and No. 24 is quite a clever drawing of Santa Maria del Pianto, Rome, while the Prentice Pillar, Rosslyn Chapel (No. 27), is a most painstaking example of his detailed style.

It is perhaps rather disappointing that the numbering of the works is not in order of date of execution, and that in certain instances several drawings taken from the same building are not grouped together. A little system of this sort would give a much better idea of the progress and skill acquired as experience was gained. The catalogue is misleading with regard to Vercelli (No. 31), the description referring to a small sketch of detail in the corner of the drawing. No. 29 is out of order, but is a delicately executed profile of the head of a girl in pencil, when this artist was 41 years of age. The two drawings of the sculpture "The Sons of Noah," from the Ducal Palace, might have been placed next each other with advantage, and the Nos. 49 and 62 of

St. Mark's, together with the various capitals from the same building, would have been interesting if grouped. No. 62 is a fine example of coloured decoration, and No. 76, not described in the catalogue, is named by Mr. R. Phené Spiers as the Gambia Corti Palace at Pisa. In No. 191 we trace the influence of Canaletto, and No. 199 is another example of the architecture of Venice illustrated in "The Stones of Venice." Of scenery painting, the mountains, rocks, and landscapes are very varied in choice of subject. The earliest are views of Vesuvius, done in 1840, which have been questioned as to their authorship, but Mrs. Joan Ruskin Severn, writing to the *Daily Telegraph*, reserves the glory to Ruskin.

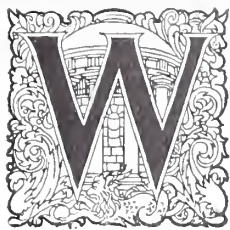
There is a dash about "The Thunder Clouds of Turin" (No. 63), in striking contrast with the subject "Evening and Morning" (No. 70), showing what a wide range of knowledge and application Ruskin possessed. When one also compares such examples as "Part of Grindelwald Lower Glacier" (No. 69), of the next year, and the blue and purple sketches (No. 74), with those (No. 98) in imitation of Turner, the variety of execution from one hand is quite astounding. Moreover, his still-life painting of animals and birds, plants and trees, is equally remarkable; "The Pheasant" (No. 90) and "The Dead Teal" (No. 106) are quite accurately detailed and beautifully coloured. The three examples of his work at Lucca, Nos. 96, 97, and 101 (the last of which is reproduced in the new library edition), although executed as late as 1882, show the cunning of his earlier work.

Although Ruskin's theories are not universally acceptable, it must be admitted that few men have done as much for Art—to elevate, inspire, and ennoble design; and by his methods of self-contradiction and "snubbing" he has effectually convinced many a student to face obstacles which on purely academical principles he might have been tempted to shirk, while sincerity and freedom in Art have always been advocated by this prophetic apostle.

With regard to Turner, it must be remembered that Ruskin was by no means the pioneer to excite public appreciation, for his qualities were observed by the Royal Academy long before. Sir John Soane possessed three of the most perfect examples Turner ever painted, which alone are sufficient to substantiate his claim to a niche in the wall of fame; but while both Turner and Ruskin irritate many by their eccentricities, neither will ever be surpassed in those essentials which go to make the true artist.

It is to be hoped the best of these works will be retained by the nation and deposited for public exhibition at the Ruskin Park, Denmark Hill, that posterity may see his handiwork.





WE have received the following excellent suggestion from Mr. Matthew J. Dawson, A.R.I.B.A.:—

“I should like to make a suggestion as to the possibilities of improving the exhibition of pictures and other

objects under plate-glass, and the resultant reflections therefrom. All art-loving people, artists, and especially students from the Continent, find it quite impossible to properly examine any work of art under these trying circumstances, unless the work happen to be very light in colour or the glass removed for copying, when the contrast may be seen with those under glass. The Continental galleries, fortunately, not having the same difficulties to contend with from the atmosphere, are almost all without glass protection. Again, with these galleries the comparison is very striking to one returning from abroad, and depreciates greatly from the value and renown of our collections. Moreover, the present time seems opportune, since the National and Tate Galleries are under new directorship, where revision has already begun, and the Victoria and Albert Museum is about to rearrange many of its exhibits.

“The two expedients that I beg to propose are as follows (putting aside all æsthetic reasons): (a) by blackening all the frames and any object that is reflected, such as the brass guard-rails; or, better, (b) by suspending black or very dark curtains lengthwise through the centre of the galleries,

or opposite the works, leaving intervals between to examine the larger works from opposite sides of the rooms, also for hanging smaller works which usually occupy the cross screens in centre of room.

“The system of hanging the curtains would not present any difficulties; they could be simply hung to strong black metal rods or standards supported on back of a central seat, all of which should be black; their height depends on size of work *vis-à-vis*, and could be obtained by experiment. The same method would serve for galleries artificially lighted, on condition that the lamps were placed high, and that light is thrown in same direction as the natural lighting, and should be well distributed.

“This latter method only wants a trial; its success is already proved by photography, where the black screen is used to keep off reflections in taking objects covered by glass, and the camera is the most sensitive judge of tone.

“It seems, in conclusion, opportune to refer here to the Mantegna cartoons at Hampton Court, which are the worst instances of the case in point. One cannot see the *ensemble* of even one cartoon, let alone that of the whole frieze as it was originally designed; this makes them impossible to study or copy, and their grandeur of scale is entirely lost. In this case the only way is to heavily curtain the windows and form ceiling lights that could not be seen from the exterior, or better perhaps, put them in a larger gallery, as they well deserve.”

## Books.

### MR. LETHABY'S "WESTMINSTER ABBEY."

*Westminster Abbey and the King's Craftsmen.* By W. R. Lethaby. 9½ in. × 6½ in., pp. xvi, 384, photogravure frontispiece and 124 illustrations. Published by Duckworth & Co., Henrietta Street, Covent Garden.

EVERYTHING from the pen of Professor Lethaby is of value to those concerned in any way with architecture. He has the gift not only of informing, but, better still, of stimulating. One feels, as one reads, that he writes because he has something to say that interests and delights him. There is a freshness and a gusto almost boyish running through his story of Westminster Abbey that makes the book altogether readable, a quality conspicuously lacking in most architectural literature. Of histories and memorials of the Abbey there are plenty. In it, as in a frame, we see the greatness of our national life: it is the crystal of English history. For all that it was the church of a monastery, its traditions are essentially lay. It is the witness that the nation, through its kings, has given to the need of religion in the national life, it is the place where the English people have honoured and still honour God for the gift of their illustrious men. In it, as in a microcosm, we can read the philosophy of English history; but we can read more. “From its crowded associations, and the many lovely minor works it contains, as well as its

own intrinsic beauty, this Church must be held by Englishmen as the supreme work of art in the world.”

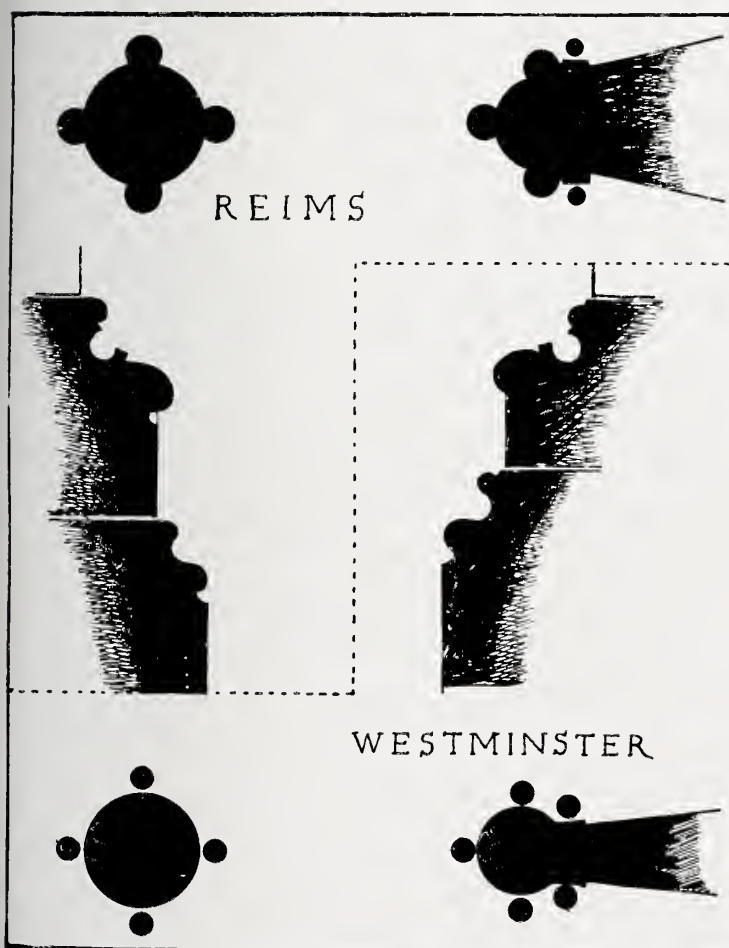
The outstanding merit of Mr. Lethaby's book is the convincing fashion in which he has made familiar to us the generations of craftsmen who created the “supreme work of art in the world.” It is this which singles out the book as of peculiar value. We are introduced behind the scenes of mediæval building. We meet Master Henry of Westminster familiarly. Chaucer was clerk of works to the Royal Palaces, and doubtless entertained with the Pardoner's Tale and the like his friend Yevele the master mason, who built the nave of the Abbey. Henry the Third's instructions as to building and decorative works were full, precise, and, in the event of slow compliance, threatening, as we may read in the Close Rolls. This association of the great historical characters whom we know with the builders of Westminster brings the personality of the craftsmen into a perspective that we realise. Robert de Beverley and Alexander the carpenter move along the pageantry of familiar history. We see mediæval art in the making. About these enchanting records there lingers the fragrance of the golden age of Christian architecture. Mr. Lethaby was, of course, fortunate in his material. The Abbey works were royal works, the monastic control did not extend far. In consequence, the orders and accounts are amongst the national papers, and so escaped the destruction which largely befell the similar papers of other monastic churches at the



Dissolution. We may be grateful for this as well as for the years of patient work which Mr. Lethaby has given to sorting the facts of vital interest, and for his judgment in not overloading the text with an excess of extracts, which would have confused the story.

Amongst many delightful ideas running through the book is the endeavour to disentangle the authorship of design and to establish the professional relationship of the men who were concerned in building.

It seems that the King's mason was often regarded as the superintending architect. In the middle of the thirteenth century a letter regarding lead is addressed to "Master John le Mazun." An order of 1259, addressed to Master John, Cementarius Regis (King's Mason) instructs him to have prepared the King's iron lectern for Master William to paint.



PILLARS AND BASES AT REIMS AND WESTMINSTER.

Here are things for the cementarius to do which do not concern his proper trade of mason, and he is obviously over the King's works in a general way.

But he was not alone in this supervision, but rather *primus inter pares*. In 1256-7 certain works are done "by the view and counsel of Master John of Gloucester, our mason, and Master Alexander, our carpenter," and Mr. Lethaby neatly calls them "this ideal firm of architects."

The Ingeniator is a rather mysterious person. The word literally means engineer, and the ingeniators were doubtless masters of works, but whether also designers it is difficult to say. It may be that ingeniator is another rendering of master mason, for in 1245-6 the Constable of the Tower was ordered to deliver materials to the master of the works at Westminster, and to Edward. Mr. Lethaby points out that the master of the works, other than Edward, must be the chief mason, and Henry of Westminster was cementarius at this date. Edward is elsewhere described as "Dominus Edwardus,

Clericus," and he was apparently something like our modern clerk of works and employed in checking materials and accounts.

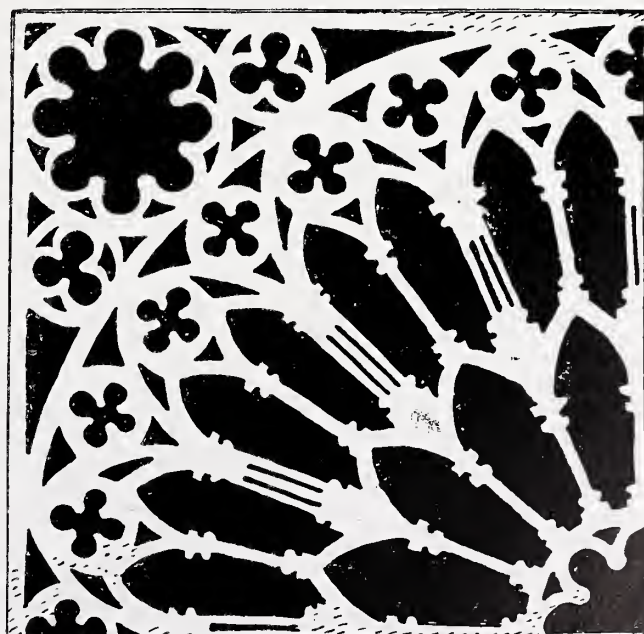
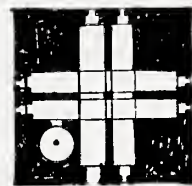
In 1362 Henry de Yevele was described as "deviser of masonry," in 1371 simply as "cementarius," and in 1378 "Director of the works in the Art of Masonry." We make these extracts as disposing of the idea that there was some kind of designer behind the scenes, some artistic monk who drew for others to execute. There is no trace of such a person. Indeed there are extremely few references even to craftsmen who were also monks. The chief was Master William, a monk of Westminster, and "Our beloved Painter." From his hand came the painted altarpiece in St. Faith's Chapel, of which exquisite work Mr. Lethaby makes special note. On the method of employment and payment much light is thrown. Apparently some work was done by direct labour employed by the chief mason, and other by piece-work. A contract of 1395 relating to Westminster Hall, between the King and two masons, sets forth that the masons shall make well and loyally "a table" surmounting the ancient walls of the *Grand Salle* according to the purport of a *Fourme e Molde* made by counsel of Mastre Henry Yevele, and delivered to the said masons by Watkin Waldon, his warden.

Here we have the architect Henry Yevele designing, the client entering into the contract, and the clerk of works (Waldon) giving the contractor his details. Further they are to be paid on a schedule of prices, and so paid "by the survey of Master Henry and Watkin." Watkin here doubles the part of quantity surveyor. By 1395 things had become very modern. Space does not allow more than a passing reference to the delightful records printed of the sculptors (*in. aginator*), plumbers, whitewashers (*dealbator*) and other craftsmen.

With regard to the architectural history of the Abbey, Mr. Lethaby sets out the evidences of foreign influence, and shows clearly how



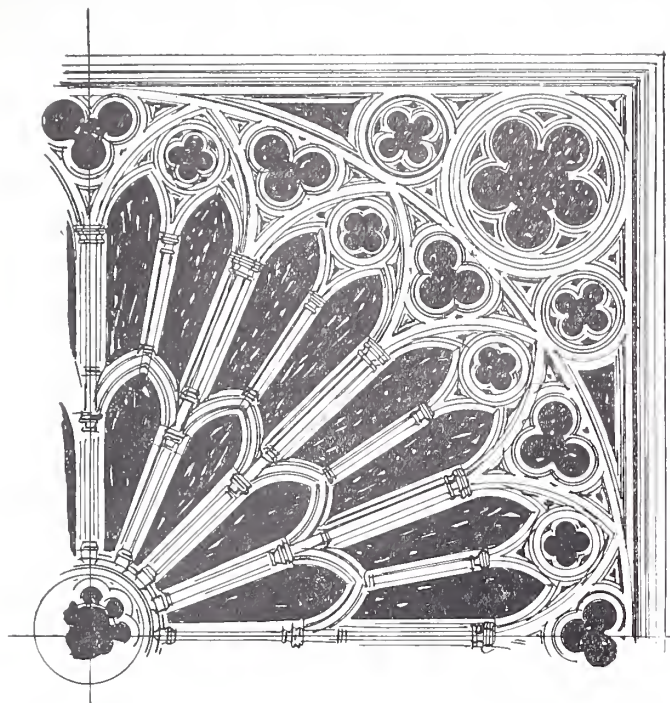
ANCIENT BELFRY WHICH STOOD ON THE N. SIDE OF THE CHURCH.



ONE OF FOUR TILES FROM CHAPTER-HOUSE FLOOR, REPRESENTING A ROSE WINDOW



greatly the Abbey is indebted to Reims (note the comparative details of mouldings), the Sainte Chapelle, and Amiens, but after reviewing them all says: "We may readily make the fullest allowance for



ANCIENT ROSE WINDOW OF N. TRANSEPT, FROM A DRAWING BY WREN.

French influence at Westminster, for so entirely is it translated into the terms of English detail that the result is triumphantly English."

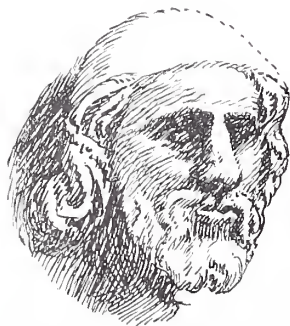
The most savagely English outlook on the Gothic architecture of this country should be satisfied with this acceptance of the English character of the result, whatever the influences.

Of the Westminster belfry Mr. Lethaby has much to say of great interest, and we reproduce his conjectural detail of the immense massively-built tower and the great leaded spire on which plumbers were engaged from 1249 to 1253. It is doubtful whether the belfry ever belonged to the monastery. It may have been a civic building.

On the question of the many restorations Mr. Lethaby is lucid and moderate. He naturally and justly has strenuous things to say about the 1884 rebuilding of the North Transept, but his references to the late Mr. Pearson are studiously courteous, and he wisely takes the view that bygones must be bygones. As to the rebuilding of the Rose-window, however, damning evidence is produced to show Pearson's blunder in not piercing the upper spandrels of the square. Scott by ingenious deduction had claimed that the Rose was originally as shown on the Chapter-house tiles. Mr. Lethaby now produces the drawing prepared for Wren before his alterations of 1719 were



MASONS AND CARPENTERS, c. 1270. FROM MS. "LIFE OF THE CONFESSOR."



HEAD OF A LAY MASTER, HIGH UP IN N. TRANSEPT.

undertaken, and this entirely confirms the pierced spandrels theory. The result of the solid spandrels is to throw the Rose out of its proper historical place, a misfortune that might easily have been avoided.

For rescuing a priceless word from oblivion we offer our thanks. In 1808 Carter described the state of the thirteenth-century bays just west of the crossing as having been "havocked" by Wren. Some day a history may be written of the "havocking" of the last three centuries. It will be a gloomy book. But there is another book, and a cheerful and noble work, which remains to be done.

The perishing of Westminster, the fading of painted work, and the scaling of carved stone proceeds apace, and much is unrecorded whether by photograph or measured drawing.

Will not Mr. Lethaby take in hand the preparation of a complete and monumental history of the greatest of English churches, a history which shall gather up the vast mass of material scattered in forgotten pamphlets, in unpublished drawings, in fading photographs of beauties which are dead or dying?

Surely there could be no finer monument to his Surveyorship of the Abbey.

We have one small grumble to make, a grumble dear to the heart of the reviewer who is popularly supposed to read but one part of a book, the index.



ARMS OF HENRY III, FROM THE CHAPTER-HOUSE FLOOR.

This index is meagre, and perhaps Mr. Lethaby in future editions will multiply his entries greatly.

Finally we commend this book to our readers as altogether delightful, and with the straight injunction—

Read it!

#### ENGLISH BRASSES.

*The Brasses of England.* By Rev. Herbert W. Macklin. 8 $\frac{3}{4}$  in. x 6 in. 7s. 6d. net. London: Methuen & Co., 36, Essex Street, W.C.

"THE ANTIQUARY'S BOOKS" form an excellent series, and the contributors are writers of authority on their subjects. The literature of monumental brasses is chiefly scattered through the proceedings of archaeological societies, and most of the larger books are out of print or too costly for the average purse. We therefore welcome Mr. Macklin's book, which deals adequately with a subject of wide interest. He has made a departure in the method of classifying, dividing his chapters into historical periods instead of grouping brasses by their subjects. From the point of view of the architect and craftsman this is a distinct advantage, as it enables the reader to trace the development, both of the architectural ornament, which is so important a feature of brasses, and also of the changes in the technique of the engraving. It may be doubted,



however, whether the student of armour and costume is so well served by this arrangement. Mr. Macklin deals very fully with the changes in armour, and in his descriptions follows Boutell in the main, though he also acknowledges indebtedness to Mr. Starkie Gardner. We are not very convinced of the wisdom of pinning faith to Boutell. He is a classic in the matter of brasses, but, like some other classics, rather out of date. We rather miss in Mr. Macklin's pages any reference to the conclusions (in matters of armoury) of Viscount Dillon, to whose wisdom and knowledge, displayed in the care of the armour at the Tower of London, all antiquaries owe a lasting debt. On the question of the great foreign brasses at Lynn and elsewhere, which have generally been known as Flemish, Mr. Macklin is admirably full and clear. "Flemish" is a misnomer. The place of origin of these magnificent examples he proves to be Lübeck. They are Hansa works, and the product doubtless of Baltic Hanseatic craftsmen, not of the Flemish Hansa which dominated Bruges. They are, therefore, Teutonic, not Flemish, a distinction which it is well to establish.

The will proved in 1558 of a chantry priest of London, which gives full directions for a brass to be laid down to the testator's memory, incidentally throws a delightful side-light. "I will that there be a large plate of copper laied and made lyke a tablett of Antick fac(i)on." These be cheering words for Gothic revivalists, but they show how surely the Renaissance was making its way. The traditional art of brass engraving had become "antique" by 1558.

Mr. Macklin emphasises the insular character of our English brasses, in that the complete design is made up of separate brasses, whether of figures, canopies, coats-of-arms, etc., let into separate matrices. In fact, the gravestone is the unit. On the Continent the brasses are almost invariably great rectangular sheets of metal, and the spaces between the figures and inscriptions are treated with diaper work. Abroad, the brass is the unit.

The author also demolishes the tradition, dear to so many romantic minds, that the depicting of a knight with crossed legs indicates that he was a Crusader. It is merely a testimonial to conspicuous piety. There is a human personal touch in some of those brasses which show a dog lying at the feet of knight and lady. Occasionally actual pets are depicted. At Deerhurst Lady Cassy's dog has a collar of bells with its name, "Terri," attached. Sir Bryan de Stapleton's brass has not survived, but Cotman figured it, and it showed the worthy knight's dog "Jakke." Altogether Mr. Macklin has earned the great gratitude of brass lovers and rubbers. Perhaps we may direct a small grumble to the address of the publishers. There are 85 illustrations, but, like Oliver, we want more. Haqueton and vambrace, tace and coudière, are enchanting words, but when one is poor at armoury, and there is no picture, they do not mean much.

Of all the books of this series we think that this one most needed the maximum number of illustrations, which we take from the general prospectus to be 150.

When we consider, however, the excellence of the classified lists and the fullness of the index, we are mollified, and can cordially recommend a book which was needed and will fill the need.

### SIR E. BURNE-JONES.

*Sir Edward Burne-Jones (Second Series). In the series of Modern Master Draughtsmen. 9½ in. by 6¾ in. pp. xvi. 49 plates. 3s. 6d. net. London: George Newnes Ltd.*

OF the publication of series of art books there seems no end, but none are more justified than those issued by Messrs. Newnes. The publishers have rightly thought that the place of Burne-Jones as a master draughtsman is so lofty as to deserve a second volume, illustrating his work. We greatly welcome the volume, for the artist's pictures have a peculiar value to the architectural eye, and for two chief reasons. Burne-Jones was lavish and original in his introduction of architectural motives in his work, and his sense of pattern is a liberal education. As M. Arsène Alexandre very happily says in his introduction to this volume, "A great poet, a great painter (and

Burne-Jones was both the one and the other) ought, above all, to be a solid constructor, an architect logical and vigorous. On a building so unshakable he may then bestow all the varied treasures of his fancy, all the velvety caresses of colour and of love."

Herein is one of the chief charms of Burne-Jones's work. For all its delicate beauty there is sound and sane construction. The *Pygmalion* series is a good illustration of this.

Among the examples reproduced, which are especially notable for their grasp of design, are the companion pictures of *The Nativity* and *The Crucifixion*. The easy pleasant lines of the first and the grave rigid feeling of the latter make a contrast at once symbolic and convincing.

The series of *The Story of Orpheus* are a miracle of arrangement, and yet there is no sense that the subjects have been forced into their circular treatment. The design for a *Lid of Pianoforte* is a delightful blend of gravity and gaiety, with the latter uppermost. The reproductions from Mr. Hollier's photographs are, as always, admirable.

M. Arsène Alexandre's fore-word has a special value, as a French appreciation of an artist and an art typically English. When the art world of Paris depreciated Burne-Jones in an ecstasy of fear lest by praising him they should appear less than loyal to Whistler, M. Alexandre had the courage of his beliefs, and he has now recited them with a vivacious enthusiasm.

### A HISTORY OF ARCHITECTURE.

*A History of Architecture. By Russell Sturgis. Volume I. Antiquity, 25s. net. London: B. T. Batsford, 94, High Holborn, W.C. New York: The Baker-Taylor Co.*

A "HISTORY OF ARCHITECTURE" written by one man can never be final. It is plain that education, experience, and natural bent are bound to direct the sympathies of architect or archaeologist to the study of a special period or place, rather than to the wide consideration of the world's architecture as a whole. The subject is too vast for a single human mind to grasp or to present to others in a lucid form.

But we know of no one better qualified than Mr. Russell Sturgis to attempt such a work. He is an assiduous reader and industrious compiler, and is frank enough to lay no claim to an originality he does not possess. Architect, not archaeologist, his personal qualifications for the work consist of wide travel and keen powers of technical observation. Construction rather than architectural beauty appeals to him. Proportion, and especially proportion in terms of the stupendous, is more to his mind than grace or the self-contained harmony of the individual members of a composition. His feeling for ornament is slight—so slight that the subject is entirely neglected in the present volume, and his delight in any process of vaulting is so keen that he completely lacks sympathy for the trabeated glories of Greece.

On the archaeological side he has been content, wisely enough, to rely wholly upon the knowledge of others, and by close and careful study of his authorities, combined with his knowledge of architectural limitations (often a mystery to archaeologists), has been able to present a reasonable and lucid picture of the growth of architecture in the earliest times. The arrangement of the book is admirable, being at once geographical and chronological. The five "Books" into which the volume is divided treat of (1) Egyptian, (2) Western Asiatic, (3) Greek, (4) Pre-Roman Italian, and (5) Roman, architecture, so that the relative positions of the "Books" themselves is in part chronological as well as their separate contents.

But it would have been as well if Mr. Sturgis had devoted a few lines to a clear definition of "Architecture." For want of such a definition we are soon confronted with a difficulty. According to this history, architecture did not begin in Egypt until the twelfth dynasty, with the rock-cut tombs of Beni-Hasan. Yet the preceding pages are filled with the description of the pyramids of Khafra and Menkaura, the granite temple of Ghizeh, and the marvellous



wall decorations of Sakkarah, all of which were age-old ere the chisel ever violated the virgin rock of Beni-Hasan. Surely there is some confusion of ideas here? The author is happier in his treatment of the columnar architecture and surface decoration of Egypt. But here he has first-hand evidence to offer. Edfu and Thilae are all but complete, and Abu-Simbel is imperishable. Karnak is sufficiently easy of reconstruction, in colour and every detail, to carry conviction to the most modern mind. And Mr. Sturgis seems to be in harmony with the grandeur of Egypt, for his appreciation of decorative values in the case of these monuments is judicious and sympathetic.

Nor is it otherwise with the monuments of Chaldæa and Assyria. Here are skilful methods of construction, obvious limitations of material, and Mr. Sturgis lays the powers and limitations of the Mesopotamian architects clearly before the reader. Especially does his discussion of the Assyrian systems of vaulting leave a clear impression on the mind. It is the best article on the subject in a limited space that we have seen. His remarks on decoration in brick and alabaster, though simple, are to the point.

Persian architecture is treated almost exclusively from the constructional point of view—in fact, throughout the volume, the author displays a complete disregard for the evidence value of ornament, where he does not betray a misconception as complete. For example, when he mentions the frieze at Persepolis, of “lions tearing bulls or other large animals, the favourite subject of the Semite peoples of antiquity,” does he seriously think that the Persians were a Semitic people? And does he forget the predominance of the same type in Greece?

On the other hand, his analysis of the bull-fork capitals of Persepolis is admirable, and his account of the process of vaulting at Firougabad is lucidity itself. In fact, it is not till we come to the Book which treats of Greek architecture that we begin to experience the feeling which dictated the opening words of this review. But here we feel it strongly. For some reason or other Mr. Sturgis is not interested by Greek architecture. He may be unconscious of the fact, but it is apparent in the nature of his work. In the prehistoric section, slipshod chronology, misreading of authorities, actual ignorance of Homeric testimony (see the reference to the “Palace of Alcinous” on p. 116), and the ready acceptance of an Asiatic origin for certain well-known “Mediterranean” decorative types, are sufficient evidence that the Greek section is a task for which Mr. Sturgis had little love. His photograph of the Treasury of Atreus must be well-nigh thirty years old, for it was taken before the excavation, and shows only the uppermost ten feet or so of the doorway; and worse still, an illustration is given of a genuine arch of voussoirs, said to be Greek and “estimated at 900 B.C.” and we are not even told where it is.

The temple architecture of classical Greece is very fully treated, but with little more success. Mr. Sturgis has not read his Thucydides carefully enough to know that the old Heraeum of Argos was burned down in 423 B.C. He describes the temple of Assos as peculiar in that there was only one entrance to the naos, namely, at the east end, whereas this was the normal arrangement of the Greek temple, as the plans in this very volume amply attest. In dealing with the Sicilian temples he is much happier, and far more reliable. But the two succeeding chapters, the Perfected Doric Temple, and Exceptional Doric Buildings, are full of irritating errors, which a little care would have obviated. The Parthenon is called the temple of *Pallas* Athene, which it never was. The plan of the Theseum is hopelessly incorrect, that of the Parthenon shows two doorways between the cella and the opisthodomos, which were not made till Christian times. The comparative elevations of the Parthenon and the temple of Zeus at Olympia are wrongly referenced. But the Propylæa and the Bassai temple are both treated very successfully, as is the short chapter on building construction.

The most startling feature in the whole book is the reiterated opinion that the Greek was unable to produce “what we call architectural sculpture!” What then does Mr. Sturgis call “architectural sculpture”?

The chapter on the Ionic order is short but good, the evolution of

the Ionic capital being particularly well worked out. But the photographs of the Erechtheum are poor and much distorted.

There is an extraordinary slip in the chapter on the Corinthian “style” (why does Mr. Sturgis reject the well-established and more correct word “Order”?). The Bassai temple is described as having “the curious subdivisions in the naos treated with *Corinthian* capitals on half columns”! In the same chapter a photograph of two Corinthian capitals appears upside down. It does not matter much, as the two capitals are piled one on the other neck to neck in such a way as to destroy all their effect, but it is indicative of the half-hearted spirit in which Mr. Sturgis has treated the whole of his Greek section.

The chapter on architectural sculpture and painting is poor. The following ridiculous statement from page 241 gives us its measure: “The sculpture was of the right scale and the right disposition for the place it had to occupy; but almost nowhere (*sic*) in these well-known types of Greek work is there reference to the architectural requirements of the space.”

Indifference has become open hostility to the genius of the style and in the last Greek chapter, that on Disposition and Grouping, we find Mr. Sturgis hastening to “polish off” a distasteful task. The Greek theatre is huddled in under this heading, and suffers accordingly, while the author in his haste has not been able to ensure that his illustrations shall be what their titles proclaim. On page 265 the *unrestored* plan of Epidauros from Defrasse and Lechat is described both in text and title as the *restored* plan, and while reference is made to “the exact shaping of the curious triglyphs” of the gate of the Agora of Athens, no attempt is made to indicate in what this peculiarity consists.

It is a relief to turn to the Italian section. Here Mr. Sturgis is at home with his beloved vaulting, and admirably he treats it. From this point onward the book is all that a history of architecture should be—lucid, definite, enthusiastic. Especially interesting is the account of the little-known buildings of caved brick, and the chapter upon surface decoration shows some motives which it is hard to believe are not Renaissance work. The only slip that we have been able to discover in this portion is one of scholarship, not architecture, by which the Roman Thamugadi is transformed into Thamugas. The Flavian Amphitheatre is described in a manner almost brilliant, and the chapter upon the columnar buildings reveals the puzzling fact that Greek orders in Roman dress have the power to arouse interest in Mr. Sturgis where their prototypes have failed to do so; and at the same time it is almost a revelation to the lover of the purer Greek genius to find to what a great extent the Hellenic spirit subsisted in the general outlines of the Roman Corinthian order.

In some ways, as we have indicated, this book is terribly disappointing. In others it more than vindicates a claim to a high place among histories of the external art. *Non omnia possumus omnes.*

#### PRACTICAL WOOD CARVING.

*Practical Wood Carving: A Book for the Student, Carver, Teacher, Designer, and Architect.* By Eleanor Rowe. 8½ in. by 6 in. 213 pp. London: B. T. Batsford, 94, High Holborn, W.C. 1907.

MANY admirers of Miss Rowe's work, and many students to whom she has given instruction at the School of Art Wood Carving at South Kensington, will be glad to have a copy of this exceedingly interesting and useful work. The book fulfils its title, which is more than can be said for a good many of the *practical* works which come under our notice, and the very full directions given therein should be very valuable for a proper understanding of this interesting craft.

The illustrations given are remarkably clear and sharp, which is only another way of saying that Mr. Batsford has bestowed unusual care upon the book. Many of the examples shown are of exceedingly beautiful pieces, and we are glad to note that Miss Rowe has not depended alone upon museum specimens. We can thoroughly recommend the book.



THE ARCHITECTURAL  
REVIEW, MAY,  
1907, VOLUME XXI.  
NO. 126.





ALSTON COURT : THE "SOLAR," OR UPPER CHAMBER,  
See page 244.



# Notes of the Month.

*"The Lost Word"—Hotels—The Holyrood Restoration—Modern Stained Glass—Italian Gardens—Old German Ironwork—The Regent Street Quadrant—The late A. H. Skipworth—Municipal Architects—The Building Trades' Exhibition—St. Alphage, London Wall—Architectural Exhibitions—Twickenham.*



NOVELS in which an architect is the protagonist are rare enough, but a novel of which the real hero (or should we say heroine?) is the Spirit of Architecture is something unusual. Miss Evelyn Underhill in "The Lost Word"

has produced a story which gives us furiously to think, albeit both her matter and style are somewhat "wropt in mistry." It may be granted that mystery is one of the supreme qualities of great spiritual architecture, but when mystery is translated into mysticism we are dealing with something which is always elusive and may easily become extravagant.

Extravagance is a charge which may fairly be brought against "The Lost Word." There is very little plot, very little action, and a somewhat hazy sort of character-drawing. As make-weights there are several visions and innumerable epigrams. To be quite frank the book is too clever. Mysticism and epigram are strange bedfellows. A page which reads like Jacob Behmen's "Dialogues of the Super-sensual Life" is followed gaily by another which recalls vividly Mr. Barry Pain's admirable fooling in "The Octave of Claudius."

It is as though one had bound up "Tauler's Sermons" with "The Dolly Dialogues." All good things these, but one doubts the art of their too violent mingling.

Miss Underhill might have called her book, as did Horace Walpole "The Castle of Otranto," a Gothic Story. Your Palladians will find no joy in it.

Paul Vickery is the son of a beefy-minded and very unmystic dean.

He loves the cathedral fabric, and in particular a battered angel, "an old and weather-beaten image, a bit of blurred stone." Oxford and the microscope destroy his young illusions, and he finds biology incompatible with angels.

There is a pleasant sketch of a cathedral verger who finds religion without architecture little better than dissent, and when contemplating an east window says "If there isn't a Deity, how do you explain Early Glass?" Surely unanswerable.

The verger and a thick-headed college friend of ritualistic tendencies swing Paul Vickery back into the Catholic ethos, and admission as a Free-

mason re-establishes the reign of mysticism and pitchforks him into architecture. The ceremony induces a vision of "the pattern world," where the stones call to their slave, and he sees "the perfect shrine which is the image of all the buildings that are made for adoration or for love."

Henceforth he is angel-led and starts on the life-long quest of the lost Building-word. This word, we learn at the end of the book, is "spiritual chastity." The story is to tell how he lost it but received instead "the substituted word of sacrifice."

The pursuit of architecture was Paul's obvious course, to "build amongst the Palladian music-halls and plate-glass palaces of municipal progress something that should reflect, however dimly, the hidden pattern from which our building arts have come."

We do not know of any music hall that Mr. Reginald Blomfield would pass as Palladian, nor what sort of municipal palace is built of plate glass; but let that pass. Paul's college friend is disgustingly rich on the profits of embrocation, and has a kind of Port Sunlight (only ugly) in a London-suburb. Why not let Paul build a church to embody the mystical secret? He does. The shell is finished, and finds Paul isolated "in a world unconscious of super-sensual æsthetics," a truly unfortunate position for a young architect, and one for which no known text-book suggests a remedy. Happening on Mark Gwent, a genius with a pretty taste in carving "Pan and his fauns . . . . . and impish masks thorn-crowned" on a font, he hires him (sandy cat, Roman missal, absinthe and all) to do carving on the embrocation church, and, with him, others of the Guild of Apprentices of Saint Eloy. They are a queer collection, male and female, the latter, some of them, wearing "a far-off air of passionless desire."

Emma Brewster goes to mass in the morning, reads Verlaine in the afternoon, and does wood-carving between times. Mrs. Herford finds the decorating scheme "too perfectly ducky," has an amazing gift for embroidering chasubles in *opus anglicanum*, and thinks it delicious that Abraham's angels came dressed up as tourists. Her brother Jimmy Redway is a "strong efficient draughtsman" and toys with tapestries and altar plate.

The whole trouble arises from Catherine Alstone.

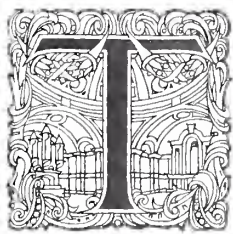


She comes between our mystic architect and the Church of the Four Crowned Saints. Of a sensuous temperament, a Parisian art training became for her a spiritual *aperitif* which called attention to her perennial hunger. The obvious happens. She falls in love with the mystic Paul, and he with her, and after much distress, and Paul's abandonment of his high mission to build Perfection, they are married. But a lot happens first. Paul supposes that deep in Catherine's eyes he may find the word of power. Actually he finds a very human young woman, in love with a very human young man, and a strong spice of frank animalism over all. Clearly Miss Underhill is a close student of Mr. Arthur Machen. The Great God Pan figures in a vision of a Sacrament of the Woods (we are probably stupid, but we do not quite follow out all these visions). The few who know the Machen manner are prepared to overlook the hints of abominations which (as we think) soil his rather decadent literary art, but Miss Underhill would be wise to omit this flavour from her discipleship. "The Lost Word" is a book to be read, and pondered, for much that is good and amusing and stimulating.

If we have treated it a little flippantly, it is not from any want of realising a sound underlying purpose. It is well that the public should be taught that architecture is a serious thread in the web of life, and that it has a deep significance on the spiritual plane. It is well that we, who have to do with bills of quantities and the fierce joys of ferro-concrete, should sometimes drop our temporal tools and consider the mystic qualities that are behind the dreary aspect of practice. For all this we may be grateful to Miss Underhill. When, however, she has got used to her great cleverness, she will write a steadier book, and we hope it will be in an architectural setting, for having done much, she can certainly do more. The *Rough Ashlar* (we borrow the titles of two chapters) will become *The Perfect Ashlar*.

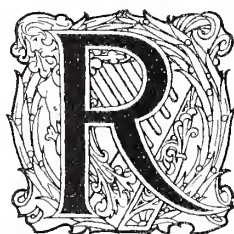
the Imperial Hotels, showing the varied accommodation required according to locality and the class of public catered for. No definite data, however, were given upon which to work, and it would appear that in the majority of cases the accommodation of the ground floor is given over entirely to reception-rooms. Our modern hotels seem generally to follow this arrangement. The kitchen equipment is very elaborate, such as that at the Langham, and the new Gaiety, with its two kitchens, one at the top and the other at the bottom, serving different suites of reception-rooms on the ground floor by means of lifts communicating with the serveries. It is interesting to learn that the old coachhouses and yards can now be retained to provide accommodation for motor cars; indeed, the garage is now an essential feature for modern hotel-planning. The American method of providing a separate bath and w.c. for each suite of rooms is finding great favour, as at the Russell and Savoy Hotels. But the comparison between single and double bedrooms and their requisite sizes was not touched on; this depends so much on the class of hotel that it is not an easy matter to determine a rule, but in a small hotel catering for travellers, &c., 8 ft. by 12 ft. in the clear for a single room and 12 ft. by 12 ft. for a double room are usual dimensions, but should be looked upon as the minimum for convenience. The origin of the winter garden seems to come from Barry's club-houses, where he adapted the Italian Cortile to the requirements of the Victorian era, as he did also at Bridgwater House; these clubs are the link between the inn and the modern hotel, which should not be overlooked in any progressive history on the subject.

Mr. Hamp expressed his indebtedness to Mr. Runtz for the loan of a number of slides made especially for the latter's lecture at Cardiff. The discussion which followed brought forth valuable experience from a number of well-known architects present.



THE paper given by Mr. Sydney Hamp at the R.I.B.A. on April 8 on the subject of "Hotels" is one of great interest at the present time, in view of the number of large size, like the Ritz, Savoy, Carlton, and Piccadilly, erect-

ed in recent years. Harking back to the inns of the old coaching days, Mr. Hamp traversed a very pleasing ground of historical research, and illustrated it by lime-light views, with plans of such examples as the Russell, Great Central, and



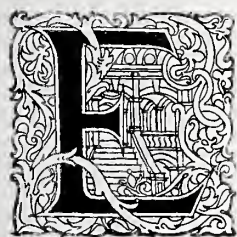
REFERRING to our note on the projected restoration of Holyrood Chapel, Mr. Albert E. Bullock, A.R.I.B.A., writes:

"Your article prompts me to refer you to the time when James I. decided to revisit Scotland, the circumstances of which are well told in Mr. Oliphant Smeaton's 'History of Edinburgh.' Great preparations were made in the year 1616, and many artificers went to do the King's bidding. Among these latter may be noted the conspicuous name



of Nicholas Stone (senior), who records that in 'July 1616 was I sent into Scotland at Edinborough where I undertook to do work in the King's Chapell and for the King's Closet and the organ so much as cam to £450 of wenscot work the which I performed and had my money well payed and £50 was geven to drenk whar of I had £20 geven me by the Kings comand.' This occurs on page 4 of his diary. If it is anticipated by the proposed 'Restoration' that the old grandeur can possibly be revived, even by reference to the contemporary work at the Charterhouse Chapel or any ancient prints extant, I am afraid the venture will never be accomplished successfully. Mr. Lethaby is to be congratulated on the position he has taken up. There is very scanty record of what appearance the chapel presented in the reign of James I., since when there does not seem to have been any serious attempt at upkeep. That so historical a building should be left to this fate is matter for regret, and the £40,000 now bequeathed by Lord Leven and Melville could not restore its wonted splendour, apart from roofing in and completing the Gothic tracery and piers."

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ASTER at Salisbury Cathedral and a contemplation of the stained glass there moves one to reflection on the fearful dangers of putting new glass into old buildings.

Salisbury is at once fortunate and unfortunate in its glass. To know the old grisaille in the smaller south transept is a liberal education. It has a charm so appropriate to the cold beauty of the building that one feels the wisdom of the filling of the windows of the greater transepts with modern grisaille, even though it falls a little short of success by being too indeterminate.

The eighteenth-century picture in the three east clerestory lancets (The Brazen Serpent) is perhaps the finest existing example of the comic inappropriateness of pictorial treatment at all, and peculiarly when applied to glass in such a building. It has, however, the one merit of utter frankness. A simple transparency, it does not affect the technique of stained glass, and if it is a denial of all sound traditions, it is at least a landmark in the history of design, and it would be an impiety to remove it. A good deal less can be said in extenuation of the Holliday window in the south wall of the nave. It has the affectation of mediævalism with the vice of pictorialism, a bad combination, and the colours are muddy. The Burne-Jones window is very disappointing. The

figures are skied, and the twisting green foliage which fills the bulk of the space has a dreary and debilitated air. The art of stained glass is happily moving steadily in the right direction. While, however, pious donors disregard all considerations but the *prettiness* of the designs they get (sometimes from Munich, and generally without consulting an architect), results which would be comic, were they not hideous, are likely to continue, and beautiful churches made ridiculous.

The clergy are generally a difficulty. They know little, and are unaware of their limitations. It is a pity some pious society (such as the Anti-Scrape) cannot issue notes setting forth some of the root ideas governing window treatment, something on these lines:—

(a) Windows are organic parts of the wall, and should be regarded as transparent wall, and not as openings surrounded by stonework. The wall is the primary idea of construction; the window, secondary. From this it follows that the window has to be considered in relation to the architecture. The masonry must be said to set the fashion which the glass should follow.

(b) Windows are flat and in one plane. So far, therefore, as the painting on them may deceive the eye with an illusion of perspective or a violation of the sense of the unity of plane which exists and cannot be explained away, such painting falsifies the constructional idea of the building.

(c) Windows give a sense of enclosing, of separating from the outer world, and in particular should this sense be preserved in the case of churches, which are buildings dedicated to ideas separate from those of the world. Any treatment, therefore, which conveys an illusion to the spectator within the building, that he sees through the glass an action taking place outside the building, is false. This is the case whether the picture is one that has for its object an earthly scene or a conception of a heavenly vision.

(d) A window differs totally in essence from a picture. A picture is a thing apart, subject to no external influences. Its limitations are few, for it bears no necessary relation to its surroundings.

In the case of a window, and especially of a series of separate lancets, its subordination should be complete. Its transparency ought to militate against the creation of perspective, for perspective is only obtainable by emphasis of modelling, by the creation of an illusion of distance, and by subtle gradations of light and shade. These effects can only be secured by unduly painting or enamelling the glass, *i.e.* by veiling to a greater or less degree the transparency of the pot-metal. The more, therefore, that a pictorial effect is obtained the greater the departure from the true character of a window.

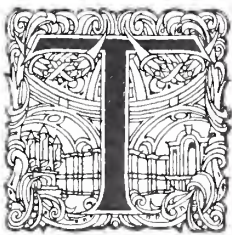


(e) A picture is a unit of design, and no true unity can be obtained in a set of (say) three lancet windows, separated not by slight mullions, but by marked wall spaces.

The builder of the church having elected to emphasise the separation of the lights, it seems unwise to try to trick the beholder into regarding them as one window by spreading one picture across them.

There are few churches where pictorial work has been used in lancet windows without making both windows and glass ridiculous. Possibly the worst example is the east clerestory window of Salisbury, already mentioned. The only place where pictorial windows can be regarded as even moderately successful are in Renaissance churches, *e.g.* the Burne-Jones windows at St. Philip's, Birmingham. Here Burne-Jones had great circular-headed windows, unbroken by mullions or transomes, to deal with.

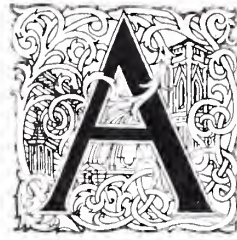
Though his scenes of the Crucifixion, &c., are to some extent pictorial, they are yet of a marked rigidity of pattern, which minimises their pictorial character. Any marked action in the figures is a violation of the surrounding architecture, where the building is mediæval or quasi-mediæval. Even in late Gothic times the figures were quiescent, as at All Souls, Oxford, at St. Mary's, Shrewsbury, and at Fairford.



THE lecture given by Mr. H. Inigo Triggs on Italian Gardens on April 9 at the Society of British Artists was well attended. In the course of the lecture Mr. Triggs had a number of slides exhibited from photographs taken for

his book on the subject, amongst which were a restoration of Pliny's Garden at Pompeii, the gardens of rather more recent times, such as the Boboli, Vatican, and those of the sixteenth century at Frascati. Reference was made to Hadrian's Villa and to the gardens laid out by Raphael for the Villa Madama, and also Michael Angelo's work. The hilly sites chosen for the laying out of terraces and waterfalls were taken full advantage of by the Italian architects, and some very lovely panoramic effects are attained, to which Versailles is perhaps the only successful rival. Sir Charles Barry appears to have been the first English architect to appreciate the possibility of carrying on the tradition here in England of combining the formal Italian terraced garden with the palatial residences he erected, and his best opportunity was undoubtedly at Shrubland Park, where the hilly nature of the site gave him better scope to exhibit his powers than either at Trentham Hall or Harewood

House. The subject is one of intense interest, and its revival for large residences in England should add great zest to architectural design, but for the small villa severe formalism should certainly be tempered if harmony is desired.



VERY interesting mental comparison of the character of English and German craftsmanship can be made at the exhibition of German iron-work now to be seen at the rooms of the Fine Art Society, 148, New Bond Street.

The examples run from the best mediæval periods down to the times when Rococo work was at its wildest. The collection consists chiefly of small fittings, such as door and chest locks, hinges



TROPHY FROM A TOMB.



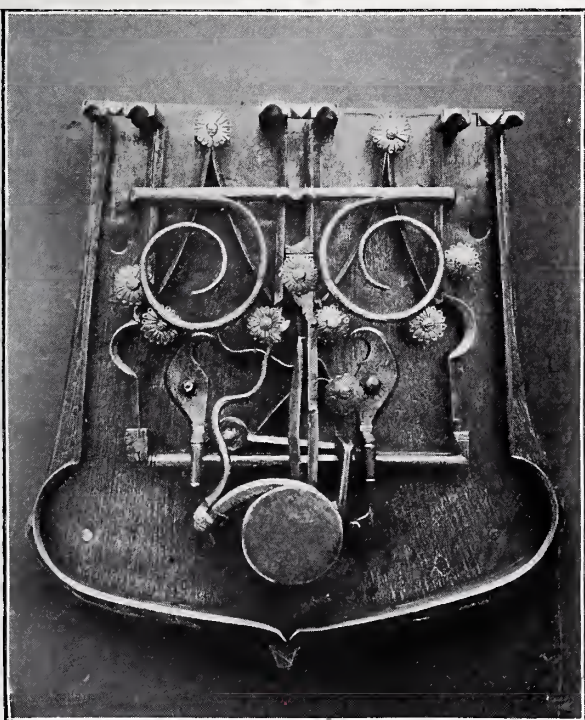


GRILLE.

and handles, which range from patterns of great simplicity to objects on which all the cunning of the smith has been lavished with results so intricate as to suggest the goldsmith's art.

The variety of treatment is amazing, and the complexity of the locks on the mechanical side suggests to our mind that the modern reliance on practically two types only, the mortice and the rim lock, cuts us off from much legitimate possibility of change in the treatment of door furniture.

Rim locks proper, hiding all their works in cases of a dreary uniformity of shape, seem to be a development of an earlier form which combined a lifting latch with a locking bolt.



CHEST LOCK WITH DECORATED WORKS.

Bevelled spring bolts where they occur in these German examples are often split, and the two halves can be worked independently, a device which doubtless makes for increased security. The favourite decoration is engraving, and this is used indiscriminately on working parts and large flat surfaces.

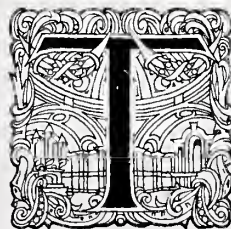
Some of the later grip handles are delightful examples of baluster design, and are of cast, not wrought iron, though mounted on wrought back plates. There are no fat knob handles. Those of the knob type are few and late, and the knobs are very thin; in one case, indeed, it is a disc, not a knob. Some of the knockers and ring handles are of great complexity in their open work. One late grip handle is a straight cylinder pierced in a complicated pattern, and the inside filled with a wood core covered with velvet.

Of the three examples which we illustrate, the interlaced grille is made from round rod beaten flat, and the flattened leaves are threaded through slots in the scrolls. It is a skilful piece of work, and the mask with its bold moustache is a gay touch.

The example of trophy work is a tomb decoration. The symbolism is perhaps a little confused; the heart is stabbed from above, flames arise from the wound, it blossoms with roses, and is solidly radiant; but it is clever smith's work for all that. The lock has a pleasant outline, and the decorative feeling of the works and the balance of parts make it a good example of the possibilities of treating ordinary fittings.

One is impressed by the great freedom of line in these locks generally. As Mr. A. Wallace Rimington points out in his stimulating preface to the exhibition catalogue, there are notable Oriental impulses to be observed in Germanic ironwork, and the less interesting compass-curves are rejected in favour of curvatures not easily resolvable, while rectangular treatment is largely avoided.

Among the hinges we looked in vain for the cock pattern so familiar in English work. Some larger work in grilles, &c., is full of interest, and altogether the exhibition should not be missed by lovers of wrought ironwork and students of its development. The exhibition will remain open until May 18.



THE Press, in default of more exciting topics, is espousing the cause of the dissatisfied Quadrant shopkeepers, and all the old stock arguments which have already been advanced for mutilating Mr. Norman Shaw's fine design are again being brought forward. It is said that



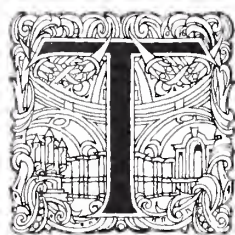
the utmost amount of window space is a necessity to the shopkeepers—apparently because some of them desire it. No proof is advanced in support of this assertion, and it is comparatively easy to confute it.

When Napoleon III. and Baron Haussmann commenced to reorganise Paris, and began cutting the magnificent boulevards and streets which have made Paris what it is, they were confronted with the same kind of opposition, with the same abuse and the same grumble as to cost. It was said then that the Emperor and his engineer had hopelessly ruined Paris, and the Regent Street shopkeepers are loud in asserting that they will suffer a similar fate if the scheme designed by Mr. Norman Shaw, and accepted by the Commissioners of Woods and Forests, is carried out. Time has shown that the citizens of Paris were wholly wrong in their prognostications, and if we were not so insular in our ideas we should be more willing to learn something from the experience of others. Paris exists mainly to-day as a show city; the very improvements which were so roundly denounced are the chief source of that capital's prosperity. Here in London, when an improvement is projected there is an immediate howl from the people whose interests are affected, or who consider that they are affected.

Coming, however, down to the more barren facts of the matter, it is stated that the shop-window space is reduced. Shop windows in the Quadrant, which is the only part of the street that we have to consider, have never been particularly remarkable for their good dressing, nor are the shopkeepers there for the most part dealers in goods which require an exceptional amount of window space. The drapers' and milliners' shops are, with one exception, much higher up the street, and therefore out of the radius of this particular improvement. The vague statements made on behalf of the shopkeepers require to be pinned down to the question of fact. Mr. Shaw has stated that the present window space of each shop is 17 ft., but in the new design it will be 20 ft. Now this is either true or untrue. If true, it means not that shopkeepers who obtain fresh leases have suffered any detriment, but that their window space is being increased. The only losers are the Commissioners of Woods and Forests, who by allowing 3 ft. more space to each shop, and the necessary space for the piers, are giving up a certain amount of ground to contribute to the artistic effect. They, as a result of the improvement, will have fewer shops than they would have otherwise possessed. This loss, we presume, they will make up by the extra number of floors in the new buildings, and the consequently greater accommodation which can be let off

for offices and showrooms. The net result of the improvement appears to be that while there will be fewer shops in the Quadrant each of these will have an increased frontage of 3 ft., and they will form part of a fine street that will in itself be an attraction to Londoners and visitors.

If Paris, Berlin, and other modern cities have found the material advantages of a fine city so great, why should London lag behind? The fetish of shop-window space is one of the curses of the present age that steps in to ruin almost every public improvement. Do the great Magasins of Paris sell less goods because they have no "shop-window" display?



THE death of Arthur Henry Skipworth, which occurred on April 12, at Hampstead, implies the loss of an architect of unusual and distinguished ability.

Little known to the general public, he had yet made a definite mark by the skilful and extremely individual character of his work, which was chiefly ecclesiastical, and which was highly appreciated by many of his professional brethren. For several years he had exhibited designs at the Royal Academy Exhibitions, and his drawings, invariably by his own hand, always showed the same qualities of delicate handling and colouring, and bore the stamp of thorough conviction, combined with a somewhat fanciful fastidiousness of detail. One of his best-known designs, that of the fine church of St. Etheldreda at Fulham, is intensely characteristic of his manner. Though thoroughly Gothic in type and in feeling, it is ascribable to no imitative style, it can be classed as no revival of an antique example. It is marked, as was all his work, by the evidences of profound thought and genuine originality of conception. His conventions were his own, his care and patience were illimitable, and his loss is a loss to the cause of refinement in architecture. That he could succeed in domestic as well as ecclesiastical art he proved on many occasions, perhaps never more so than in one of his last works, the charming Rectory House lately built at Ingrave in Essex.

He was the pupil of Messrs. G. F. Bodley, R.A., and T. Garner, and under those masters was schooled in Gothic architecture. Extremely reserved and retiring in disposition, he lived and worked of late years almost entirely in the country. His premature death at the age of forty-five removes a skilled and talented artist, and an attractive personality, highly esteemed and valued by his many friends.

EDWARD WARREN.





REFERRING to the note in our last issue on Municipal Architecture, we have received the following letter from Mr. H. W. Wills :—

“I should be obliged if, in your next issue, you would insert this letter, or otherwise

correct the misleading paragraph as to my action on the subject of ‘officials.’

“You infer that I was attacking the carrying out of architectural work by engineers and surveyors, and reflecting on their unfitness to take up such work. This was rather the line of an amendment to my resolution, which was carried, and in which I did not concur. The stand I made was against the municipality and public body carrying out work by its own official, whether architect, engineer, or surveyor, on the ground that it is an unjustifiable and socialistic system which eliminates, without compensating advantages, the emulation among outside architects to obtain these works, and that advancement of architecture is retarded by such monopolies.

“You will not find in anything I have said the slightest reflection on the abilities of officials as a class: my contention is independent of all personalities. I should object to Norman Shaw or any other distinguished architect having a monopoly of a certain class of work for his lifetime, other than that given by the combined influence of his executed work on those who have similar work to give at any particular time.

“Nor did I wish to force the Institute to take aggressive action. I considered that it should take a definite stand on so important a point, and that its policy should be as far as possible in accordance with the wishes of the majority of its members, and this I hope, in the near future, will be brought about.

“I am not at all sure that the members of many public bodies are not more in sympathy with my views than some would suppose. Whether they are or not should not discourage anyone from holding definite opinions or being afraid to express them.”

Mr. Wills mistakes the object of our note, which merely expressed disapprobation of those architects who denounce the building work of the engineer, *per se*, on every occasion on which the question of official architecture is raised. With the economic point raised by Mr. Wills we are quite in agreement, and as long as the objection to official architecture takes this form we may be numbered among the objectors. But the strong argument put forward by Mr. Wills in his letter, which is well worthy of the consideration of the Royal Institute, so often degenerates into a general

abuse of official architects and engineers and their work, and this cannot be condoned. As we have previously pointed out, there are many men calling themselves architects who are doing exceedingly bad work, and the mere fact that a man, whether a member of the Institute or not, practises as an architect is no guarantee of his artistic ability.



THE Building Trades' Exhibition which has just closed has been remarkable in several respects. In the first place it was the largest that has ever been held, the whole of the great hall, annexe, and gallery at Olympia being

covered with stands to the number of over 300; it has been further stated that the exhibition was the largest of a trade character that has been known. In the second place, the number of visitors seems to have been much greater than in former years, and undoubtedly in this respect the change of venue to Olympia has been beneficial, the latter place being easily accessible, though we presume the real reason for the change was the necessity of getting a building large enough to hold all the exhibits.

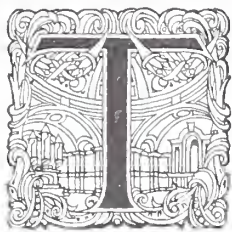
The growing interest on the part of the general press is a healthy sign that the public is beginning to take a greater interest in matters of building and architecture. Mr. Montgomery is to be congratulated on the success which has attended his latest exhibition, and which is a happy augury for the future development of the building trades in England.



AT a meeting of the City Churches Preservation Society held at New Bank Buildings on the 16th of April, the President, Mr. E. H. Freshfield, in the chair, it was resolved that the parishioners of St. Alphage, London Wall, be asked to reject any scheme for the union of St. Alphage and St. Mary, Aldermanbury, which does not provide for the retention of the ancient tower of the church of St. Alphage (with its mediæval porch), and a fund for the maintenance thereof.

And further that the parishioners be asked not to agree to any scheme which does not provide a rectory in Finsbury Square or similar position for the united benefice.





THE last days of April are a reminder that by the time this issue is in print we shall be face to face with another exhibition of architectural drawings in the summer exhibition of the Royal Academy, and it will be, more or less, a weary duty to wander round the walls and endeavour to winnow out the wheat from the chaff. It is not to be wondered at that the perspective artist does not regard *THE REVIEW* very favourably, for we have consistently advocated the exhibition of architecture by means of photographs and geometrical drawings, and we still hold that this is the only impersonal manner of illustrating buildings. The perspective artist inevitably works into his drawing a good deal of his own ideas, and, as we know from the results exhibited at Burlington House, he places buildings in magnificent squares which they will never grace, and pictures them from points of view which the eye will never reach. The tendency is often to invest a good building, and, unfortunately, more frequently a bad one, with a value which it can never take from, or give to, its actual surroundings. Though it is the custom of the perspective draughtsman to inveigh furiously against the photographer on the ground that the latter distorts a building in taking his views, one could not find, taking it as a whole, more falsity than one sees in the architectural exhibition at the Royal Academy, and this has been frankly admitted by some of our greatest architects.

As the human eye can comprehend all objects within an angle of 60 degrees, it is perfectly easy and only proper to take all photographic views within the same angle, and this is one of the tenets of good architectural photography. If one includes no more in a photograph than can be easily observed by the human eye, the charge against photographers of distorting a building is an idle one. If an architect for reasons of economy desires to include three sides of a room in one view, it can be done; but the result must be bad, and the responsibility must rest with him.

It is not that we have any feeling against perspective drawing if properly done; but when a building is to be, or has been, erected in a narrow, dark street, it should be so represented in the drawing that one may judge of its actual value in its real surroundings.

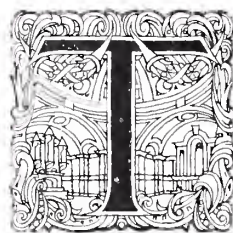
Perspectives will always be necessary to give clients some idea of the future appearance of their buildings, and drawings of buildings, as drawings, have an interest of their own. When the object of illustration is more or less competitive the value of photography lies in its impartiality, for it

represents the building with absolute fidelity as to form, and, in truth, is kinder to texture than many artists are. It suffers to a certain extent from its inability to show colour, but as a record of design it is unimpeachable, and no bias or flattery on the part of the operator can confer charm or value on the building which it does not actually contain.

We have advocated time and again the inclusion of photographs at Burlington House, and we would go further and ask for the restriction of exhibits in the architectural room to photographs and geometrical drawings. As long, however, as the painter members predominate on the council of that body it is hopeless to suppose that any change will be made. So for the present the efforts of the "slick" draughtsman will often obtain recognition for a building which it does not deserve. Some day, however, Academicians generally will understand that architecture does not consist of pretty drawings, but of fine buildings, and we may then hope to see those buildings represented in a proper and impartial manner.

Whether it would be desirable for the Royal Institute to hold an exhibition of its own, run on these lines, with perhaps a section devoted to drawings of architecture, is a question that might be further considered. The architectural room at Burlington House is hopelessly overcrowded, and many excellent designs have to be rejected simply from want of space to show them. Moreover, it is notorious that after a certain number have been hung it is left to the carpenters to select from the "Doubtfuls" such drawings as can be got into the vacant spaces, and obviously these are chosen more with regard to the size of their frames than to the merits of the buildings depicted.

\* \* \* \* \*



HERE is no suburb which has been so written about as Twickenham. It was fortunate indeed in finding an historiographer in Horace Walpole, who immortalised it, and since his time a great number of famous or distinguished residents built their villas on the banks of the river or lived within the parish. Even its beautiful neighbour, Richmond, has not attracted more attention. But its interest is not only in personal details of poets and statesmen, patrons of the arts or exiled princes, but in the fact that its parks and gardens, its elms and cedars, its river walks and shady paths, are part of what has hitherto been one of the choicest playgrounds of our overgrown capital. "No



city," said Lord Beaconsfield, "has such beautiful suburbs," but the havoc wrought amongst them by modern changes is yearly more and more apparent. It is not merely that building operations are begun in ever-widening circles: that is only to be expected; it is that there should be so little thought and care bestowed upon the laying-out of new neighbourhoods, upon conserving objects of traditional interest, upon retaining views and spots of natural beauty. This is especially true of the banks of the Thames. Near London there is no popular resort to compare with it, but the riverside is threatened at many points. The magnificent view from the Terrace at Richmond has been partially preserved, and the Terrace Gardens given to the public; but the view is not the only question to be considered. The Middlesex side, approached by the characteristic eighteenth-century bridge by Paine and Couse, is marred by extremely commonplace flats and streets of tiny villas, so called, which look as if a breath could blow them away. Boards bearing placards with the usual enormous modern lettering—why is this always so gigantic?—invite the world to buy the vacant ground. Here, surely, if anywhere in England, is an opportunity for the co-operation of public and private bodies, for keeping all building operations at a respectful distance from the banks, for preserving fine trees, and, in a word, for saving the river. Here, as everywhere, use and beauty must be considered together. The original builders of detached Thames-side residences generally took care to interpose a wide strip of garden between their dwellings and the bank, and here were planted the trees and shrubs which make the Thames so beautiful. In the riverside towns, however, this was not always the case, and in spite of partial embanking here and there it is a fact that "if you will have your dining-room in the Thames, you will often have the Thames in your dining-room."

Old houses of substantial build, however, have survived these visitations; but it is otherwise with the flimsy flats and unsubstantial cottages. Meadows frequently flooded—for it is a very common sight—on the banks of a tidal river are the last places that should be chosen for new building neighbourhoods, and there is nothing in the threatened destruction of the amenities of Twickenham which will help in the smallest degree to solve any "housing" problem whatever, and least of all for the working class.

The village of Twickenham, or Twittenham as it was formerly written, has expanded inland to a

considerable suburb; but it is with its river-front that Londoners are concerned, and here one part has been rescued and preserved for the public: with its small park and stately trees it fronts historic Ham House on the opposite Surrey shore: this is Marble Hill. Externally it is of dignified Palladian design. Internally the rooms are singularly small; the staircase is of handsome Georgian style in mahogany; it leads to a stately drawing-room, the only fine feature of the house, which was built for Lady Suffolk in the reign of George II. Internally it is a striking instance of the failure of amateur building. Swift tells us that "Mr. Pope was the contriver of the gardens, Lord Herbert the architect, and the Dean of St. Patrick's (Swift himself) chief butler and keeper of the ice-house." The drawing-room, with its panels, its doors, its deep mouldings, and its pediments, all richly gilt, is very lofty, the "coved" ceiling indeed rises to such a height as to suggest a cupola, and the result upon the rest of the interior is most singular, for it consists of a congeries of stunted rooms approached by a squalid back staircase.

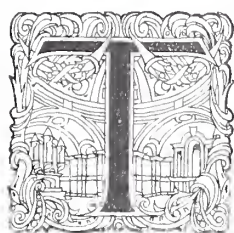
But the important point, the one question not for Twickenham but for a much larger world, is, Why not save Orleans House? Thirty acres of fine park land and noble trees, "for sale," run beside the Thames—is not this a superb opportunity for a public park in an ideal situation? In its present form the house, a long, rather low building terminating in an octagon tower, was mainly the work of James Johnstone, Secretary of State for Scotland; here he had, according to Defoe, "the best collection of fruit of all sorts" in England. The interior was remodelled, superbly decorated, and filled with magnificent works of art by the late Duc d'Aumale, a collection worthy the tastes of a man who was a soldier, a scholar, and a prince.

York House, which stands in small well-wooded grounds near the church—a church in which Pope lies buried, and of which Sir Godfrey Kneller was churchwarden—is interesting as the place where Queen Anne was born. It is of red brick with a high-pitched roof; it was long the residence of the Comte de Paris, and its tall windows with Continental *jalousies* give it the appearance of a French château. The estate is in private hands, and is safe for the present; but its neighbour, Mount Lebanon, is given over to the builders. The entire neighbourhood is richly tinged with associations of the noblest periods; but vigorous effort will be needed, and that quickly, if it is to be preserved in its historic beauty.

JOHN C. PAGET.



# Some Notes on Alston Court and its Reparation.



**T**HIS half-timbered house dates, probably, from the latter part of the reign of Edward IV, and as an interesting specimen of the minor domestic architecture of that period is well worthy of the space herein allotted to the admirable series of photographs.

Originally standing as one of a row of houses in the little township of Nayland, the demolition during the last two hundred years of many of the adjoining buildings has left the old house standing by itself, facing the main street to the north and surrounded on the other sides by its own grounds. In the fifteenth century East Anglia was probably one of the richest districts in the country, owing

to the encouragement that had been given to the wool and cloth trade in this part of England from the time of Edward III onwards, and we may fairly conclude that some woolstapler of wealth or one of the smaller gentry of the time built this house for his own use and enjoyment.

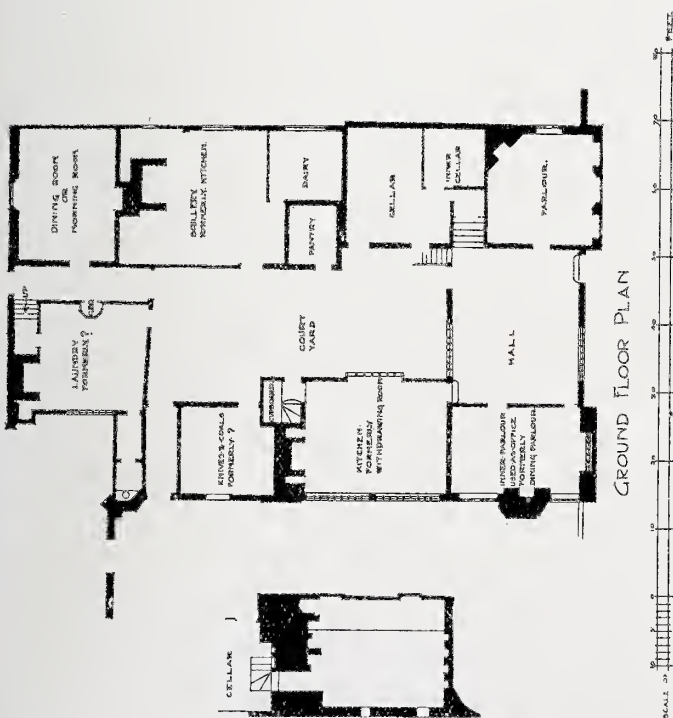
Early in 1902 the present owner, Dr. Edward Liveing Fenn, J.P., whose family on the maternal side have resided there for upwards of one hundred and fifty years, felt that the time had arrived when something must be done with the old structure, which by this time had fallen into a somewhat dilapidated and in parts even dangerous condition, and all who are interested in such delightful relics of bygone times will understand with what pleasure I received Dr. Fenn's instructions to take up the work of bringing the building generally into a



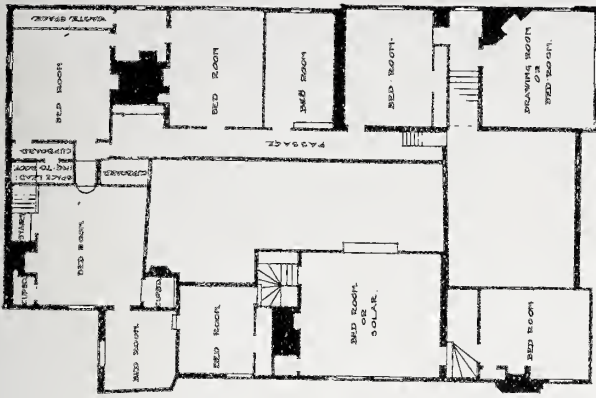
*Photo: Arch. Review Photographic Bureau.*



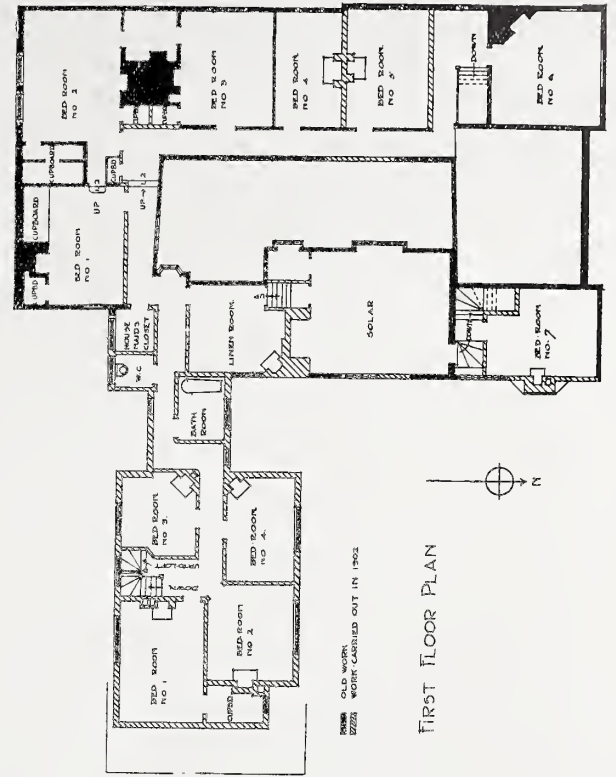
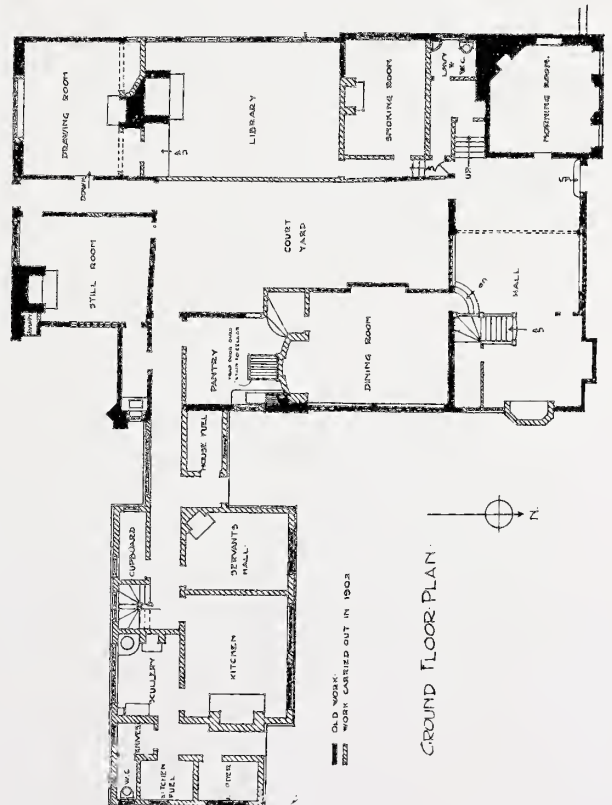
PLANS OF ALSTON COURT BEFORE  
ALTERATION



FIRST FLOOR PLAN



PLANS OF  
ALSTON COURT  
AFTER  
ALTERATION.







THE HALL.

*Photo: Arch. Review Photographic Bureau.*

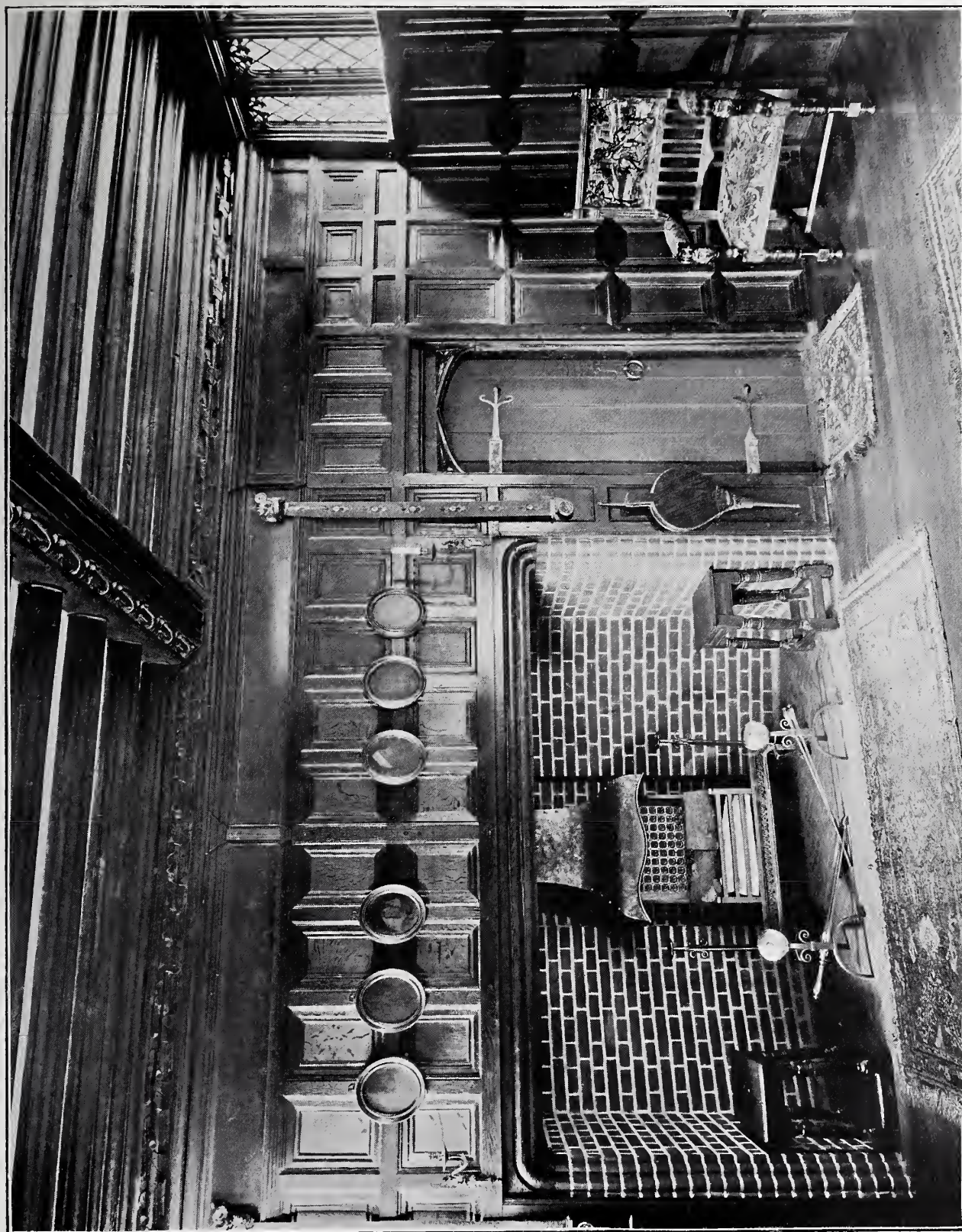
form and condition adapted to the needs and ideas of the present day.

Being a good deal in the neighbourhood at the time, I was fortunately able when the work started, not only to devote a good deal of time to close personal supervision, but also to take an active part with hammer, cold chisel, and crowbar in the

discoveries which the removal of certain portions of plaster, brickwork, &c., rendered possible.

Some of the windows projecting into the courtyard were entirely covered on the outside with lath and plaster, an outcome probably of the window tax; that on the west, or courtyard, side of the dining-room being fitted internally with a





*Photo: Arch. Review Photographic Bureau.*

THE DINING-ROOM.



*Photo: Arch. Review Photographic Bureau.*

VIEW FROM THE WEST, WITH BOWLING GREEN.

cupboard. The removal of the lath and plaster revealed not only the richly moulded mullions, carved transoms, &c., but in some cases the lead glazing still standing in the different lights. It also revealed the damage caused by the nails used in the ruthless covering-up of this beautiful work. The pretty little oriel window in the south-east corner of the courtyard was also similarly covered up.

Inside the house we discovered certain doorways, notably that leading from the south end of the "Solar," and at the east end of the hall (formerly the small parlour) we found the remains of the old brick fireplace, with its oak bressumer, affording sufficient data to enable us, in rebuilding the stack therefrom, to reconstruct the fireplace very much on its old lines. On removing the plaster from the walls of the "Solar" and in one other room on the first floor, we found some typical fifteenth-century mural decoration in colour still standing, in some cases in good condition, on the original plaster between the oak studs.

I may here mention that the chimney-stack to the dining-room and "Solar" was found to be in such a shaky condition that it had to be entirely rebuilt.

As will be seen from the plan showing the building as it existed in 1902, the house stands round a central courtyard, with the hall at the

north end, the principal dwelling-rooms occupying the east side, and what were originally the kitchen and butteries, &c., the remaining two.

The greater part of the house on the west of the courtyard is apparently of later date; the timber work is in many parts clumsy, unequal, and roughly put together; the studs are placed much further apart (in itself usually a sign of later work), and there is an absence of carving or enrichment. It is also reasonable to assume, from the elaborate nature of the carving and work generally of the west side of that portion of the building containing the (present) dining-room, "Solar," &c., that this was never intended originally to face a courtyard only 20 ft. wide. We may, I think, therefore assume that the west wing was a subsequent addition.

Considerable alterations appear to have been carried out on the street front or north side of the house in the middle or earlier part of the eighteenth century, when the entrance doorway with its projecting canopy and the windows under the north-west gable were introduced. The whole of the walls on this side were covered with stucco, while a brick wall was carried up to, and in line with, the overhanging storey under the north-east gable, entirely closing in the window at the north end of the small inner parlour. As will be seen on p. 244 this brick wall and the stucco



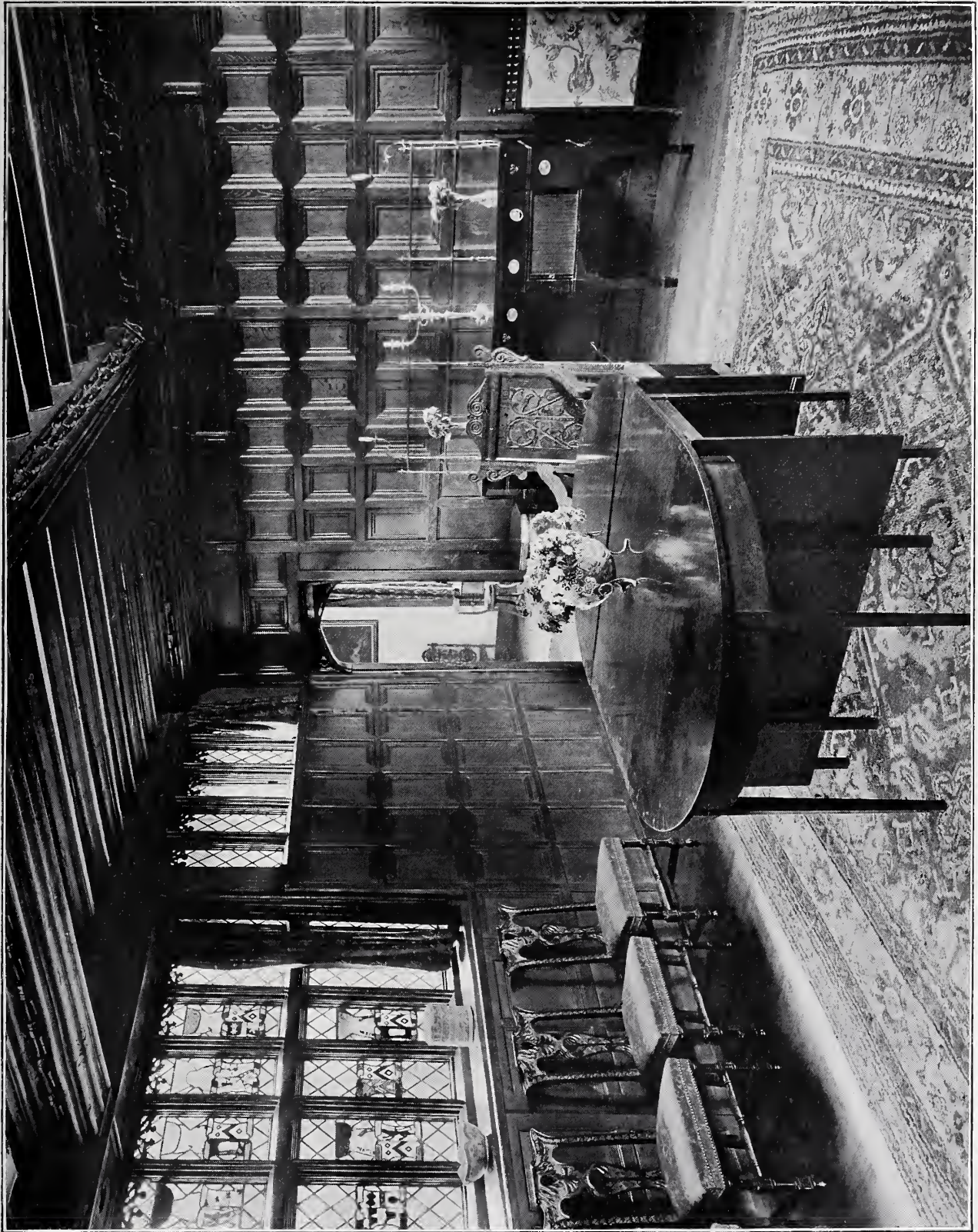


Photo : Arch. Review Photographic Bureau.

THE DINING-ROOM.



above were removed, but the latter has been left on the remaining walls of this side of the house, the timber work as a whole not being of a character, or in sufficiently good condition, to justify exposure. The wall between the gables was carried up to a parapet and a gutter formed at the back.

The south side or garden front of the house lost a good deal of its original character when in 1812 a large projecting chimney-stack was enclosed with a plain brick wall (seen on p. 244), and this has given a somewhat bald appearance to that end of the house.

The central courtyard, paved with bricks and 42 ft. in length by 20 ft. broad in its widest part, is possibly one of the most attractive features in the whole building, and its picturesque and mediæval character is a revelation to people visiting the house for the first time, especially if they happen to pass straight through the hall and approach the drawing-room or south side of the house by way of the courtyard.

The west wall of that portion of the building containing the (present) dining-room and "Solar," or upper chamber, is, as will be seen on p. 255, full of interesting detail; the sill of the projecting window to the "Solar," the longitudinal beam carrying the framework and studding of the "Solar" wall, and the sill of the dining-room window, all containing typical late fifteenth-century carving, while the details of the mullions, transoms, and tracery, angleposts, &c., are equally representative of the same date and very similar to other examples in this part of the country. The timber construction used throughout does not vary from that to which we are accustomed in similar buildings in many parts of the country, and calls for no special comment.

The hall (p. 246) at the time we commenced the work was ceiled at the tie-beam level, while the lower parts of the walls were covered in places with deal panelling of the same date as the entrance doorway and other work on this side of the house referred to hereafter. The small inner, or dining, parlour was in existence as a separate room, and had for many years been used as a business-room or office. Practically nothing remained of the curved braces to the principal truss of the roof, with the exception of remains of the small shafts from which they spring, together with the mortises in the tie beams; the traceried spandrels therefore had of necessity to be conjectural only. The small arched opening seen at the north-east corner of the hall was in existence, and originally no doubt formed the doorway to the parlour, but the other arched heads to openings and the staircase are new.

An early examination of the roof over the hall

revealed the excellence of its construction and details, and proved the desirability of again opening it up. This was accordingly done, certain repairs being effected, and some of the common rafters, &c., replaced. Essentially a fifteenth-century hall, without fireplace or gallery, but with its well-arranged open timber roof, it measures 23 ft. by 18 ft. 6 in. Light is admitted through two large oak mullioned windows, that on the north side being divided by two transoms. The glass in these windows is emblazoned with the arms of various families of repute in Norfolk and Suffolk at the end of the fifteenth and early in the sixteenth centuries, a few coats of the Elizabethan period also appearing in the window facing the courtyard, and in this window there are also some well-preserved specimens of the so-called engraved quarries of the Perpendicular period showing fantastic birds tipped with yellow, a type of ornamental glazing which came to an end early in the sixteenth century (*i.e.* about the year 1530).

The small room at the east end of the hall, used as an office or business-room, must originally have been used as a dining-room by the family, for the custom of dining in the hall, which had begun to decline in the fourteenth century, had by the end of the fifteenth been almost abandoned, a dining parlour being substituted for the master of the house and his family, the servants dining in their own quarters, which had by this time been made much more comfortable for them.

This little parlour, as will be seen, has now been thrown open to the hall. At the north end, facing the street, it is lighted by a well-preserved projecting window, the sill externally bearing remains of elaborate carving.

Leading out of the hall is the present dining-room (pp. 247, 249), which may have been used originally as a withdrawing-room for the ladies of the family. It is lighted on the east side by a window placed high up, and running the entire length of the room—a portion of this window can be seen on p. 249, and externally it is visible in the view on p. 255. On the west side a large central projecting window looks into the courtyard, with lights on either side of a similar character to the large window on the east side. The heads of these windows contain some delicate oak tracery. The room was entirely panelled in oak in Jacobean times, the date 1631 appearing high up in a small pilaster on the north side of the central window. On the east side, on the post in the centre of the long window, is a small carved figure wearing the garb of the time of Edward IV. On p. 249 a good view of the ceiling of this room can be obtained, and the delightful nature of the carving and detail of the beams can be seen. Before 1631 the walls of the room would appear





THE COURTYARD.

*Photo : Arch. Review Photographic Bureau.*

to have been hung with painted canvas, a specimen of which is still preserved. It may be remembered that Falstaff refers to such decoration in the play of *Henry IV*, when he speaks of "Lazarus on the painted cloth," and "a pretty drollery in waterwork."

Below this room is the cellar, and immediately above it the "Solar," or upper chamber (frontis-

piece and p. 252), the most striking feature in which is the handsomely carved chestnut roof. Owing to insufficient tie having been provided in the construction this roof spread, necessitating the introduction some twenty-five years ago of an iron tie-rod, which, although successful in arresting further spreading of the roof, cannot be said to add to the appearance of the room.



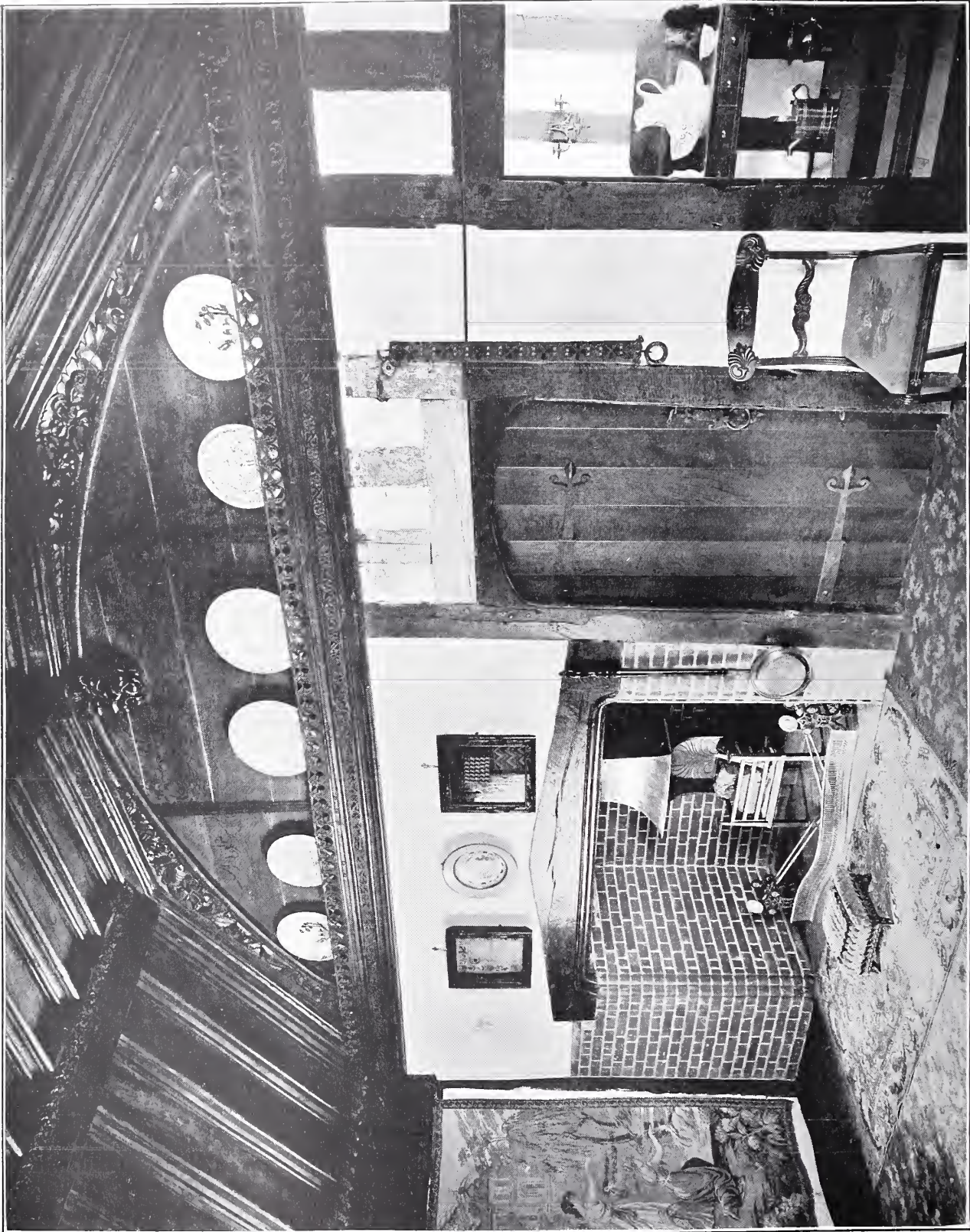


Photo : Arch. Review Photographic Bureau.

THE "SOLAR," OR UPPER CHAMBER.



On the timber work over the doorway (see p. 252) will be observed some of the fifteenth-century colour decoration, referred to in the earlier part of this article. This "Solar" is now approached both by the new staircase from the hall, and also from the first floor at the south end. In the latter case a rearrangement of the staircase resulted in the introduction of a small dressing closet (seen to the right in view, p. 252).

In the west wing a considerable transformation was effected by the conversion of that portion of the ground floor originally intended for kitchen and butteries into a comfortable library. The joists and beams over the library are in some cases very heavy, and all of them very rough and irregular, bearing out my remarks as to the later date of this portion of the building; while the

removal of the partitions and joists when making room for the library involved some careful attention to the carrying of the floors above. The whole of the timber work forming the west wall had to be carefully underpinned with new brick-work. An entirely new chimney stack had also to be introduced in this wing of the house.

In many places in this as in other parts of the building the wattle and clay filling between the studs was in such a shaky condition that it became necessary to substitute brick nogging. It was possible in the library to retain and make use of the old kitchen fireplace, but the deep recesses on either side formerly occupied by brewing and washing coppers have now been thrown into the adjoining drawing-room.

One of the best of the smaller rooms is on the



THE STILL-ROOM.

*Photo: Arch. Review Photographic Bureau.*



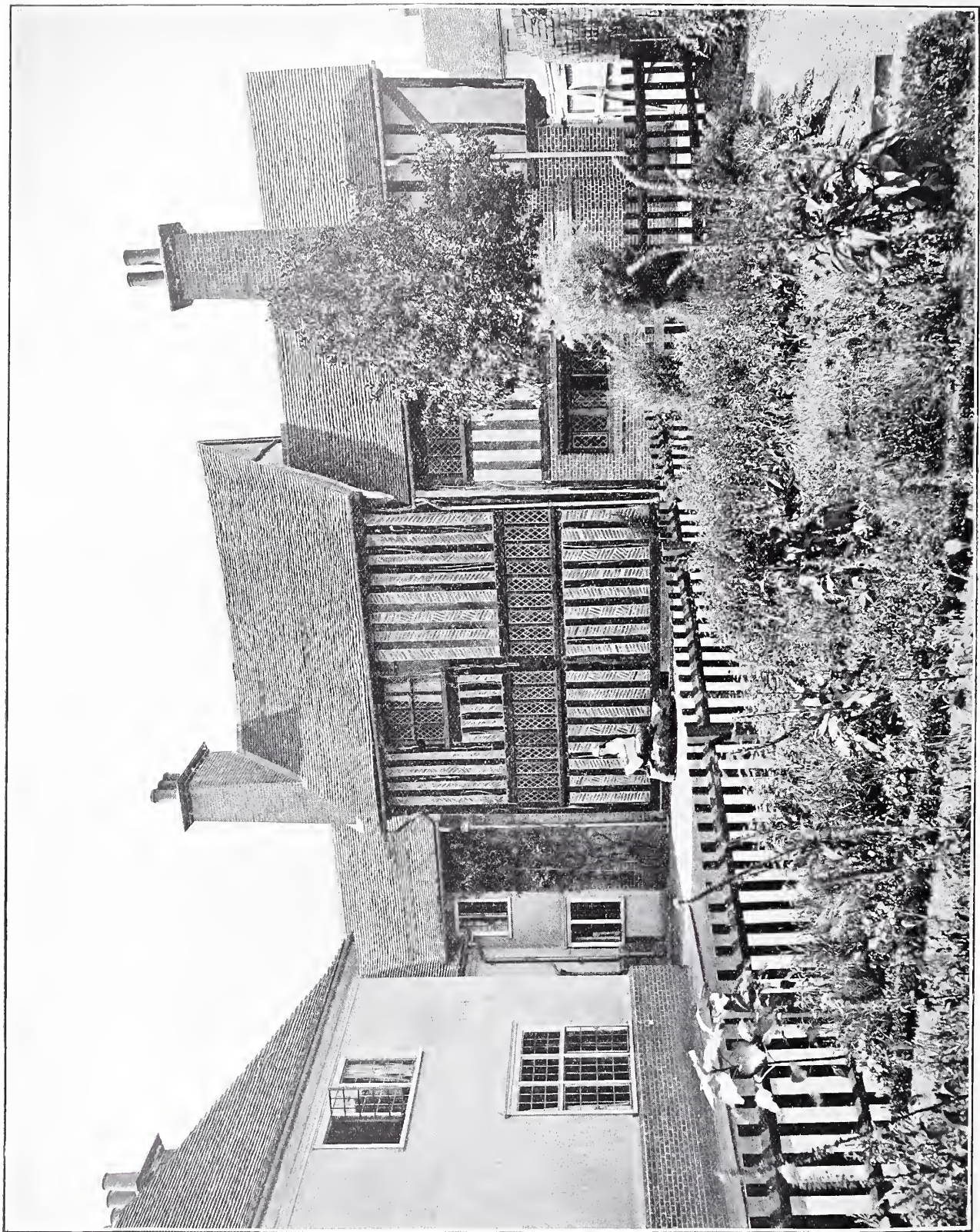


Photo: Arch. Review Photographic Bureau.

VIEW FROM THE EAST.



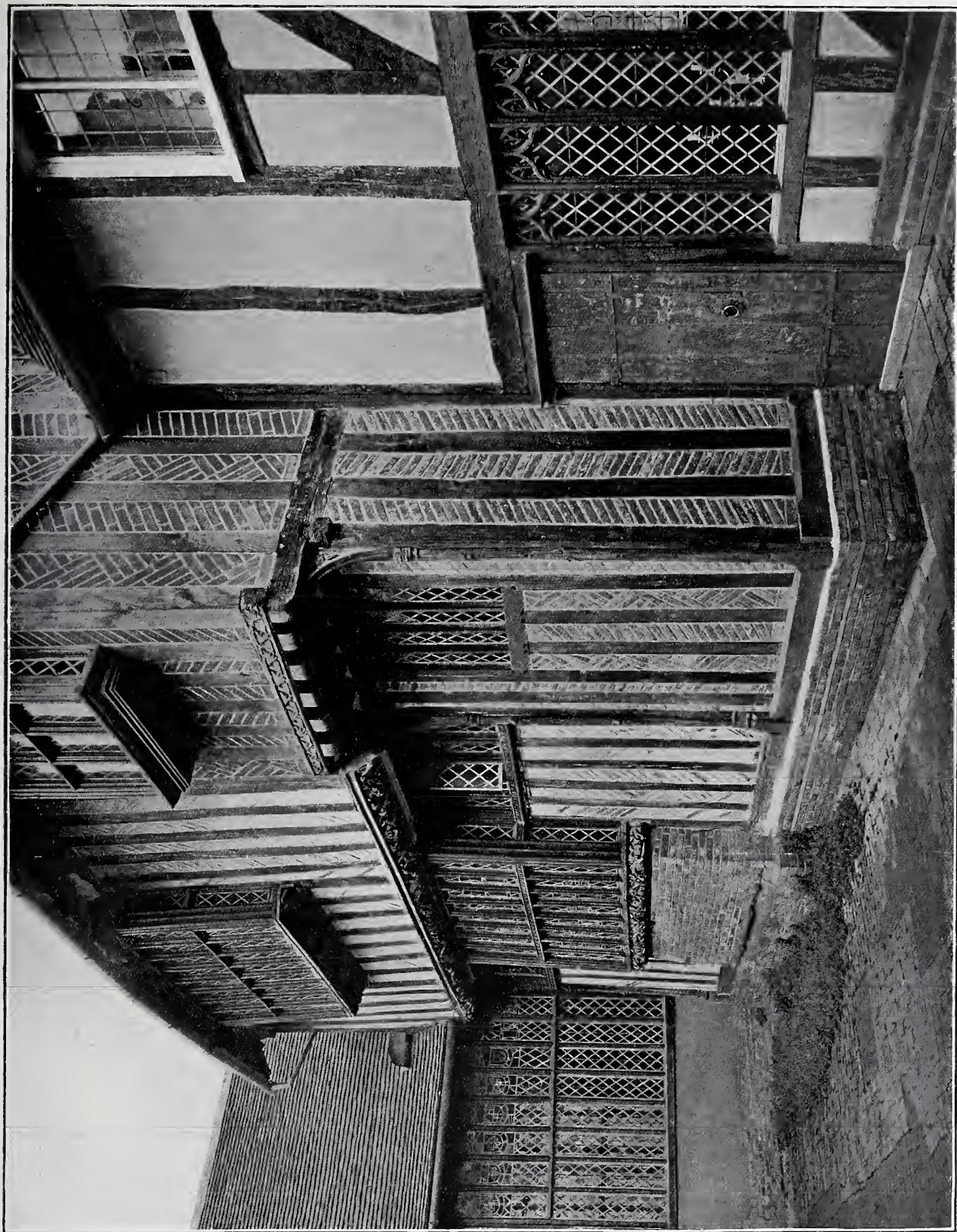


Photo: Arch. Review Photographic Bureau.

THE COURTYARD.



south side of the courtyard, from which it may be entered. At one time used as a laundry, it has now become a still-room, and with its appropriate fittings and furniture is one of the most picturesque corners of the house.

In order that there might be sufficient accommodation, and also to make room for the arrangement of the various rooms already described and shown on the plan, it was found necessary to add a wing containing a kitchen and the usual departments connected therewith, together with suitable sleeping quarters for servants; and this, it is considered, has been done without detriment to the appearance of the old portion of the house; apart from which it apparently works well from a practical point of view.

A great deal of the charm of this unique place might well have been lost had it descended to anyone incapable of appreciating and making the most of its many delightful features, while any errors or want of taste in furnishing or appointments might have badly marred the effect as a whole.

Among the owner's many quaint and interesting possessions may be mentioned an admirable collection of portraits in pastel, now hung in the drawing-room, and dated 1752, beginning with the present owner's great-great-grandfather, Samuel Alston, born 1690.

The gardens, although of no great extent, possess a singular charm of their own, and, with the bowling-green on the west side and the Dutch garden on the south side, are thoroughly in harmony with the old building. Taking it as a whole, one may say that there are few houses of this description more pleasing to the eye or of greater interest to the archæologist.

Before closing I must acknowledge my indebtedness and express my thanks to Dr. Fenn for the kind help he has afforded me in compiling these notes; and, in conclusion, I know I may say he will be with me in thinking that the works were most excellently carried out by the builder, Mr. William Deaves, of Nayland.

CHARLES J. BLOMFIELD.



A CORNER.

*Photo: Arch. Review Photographic Bureau.*



# Working Drawings.

## I.—THE NEW WESLEYAN HALL, WESTMINSTER.

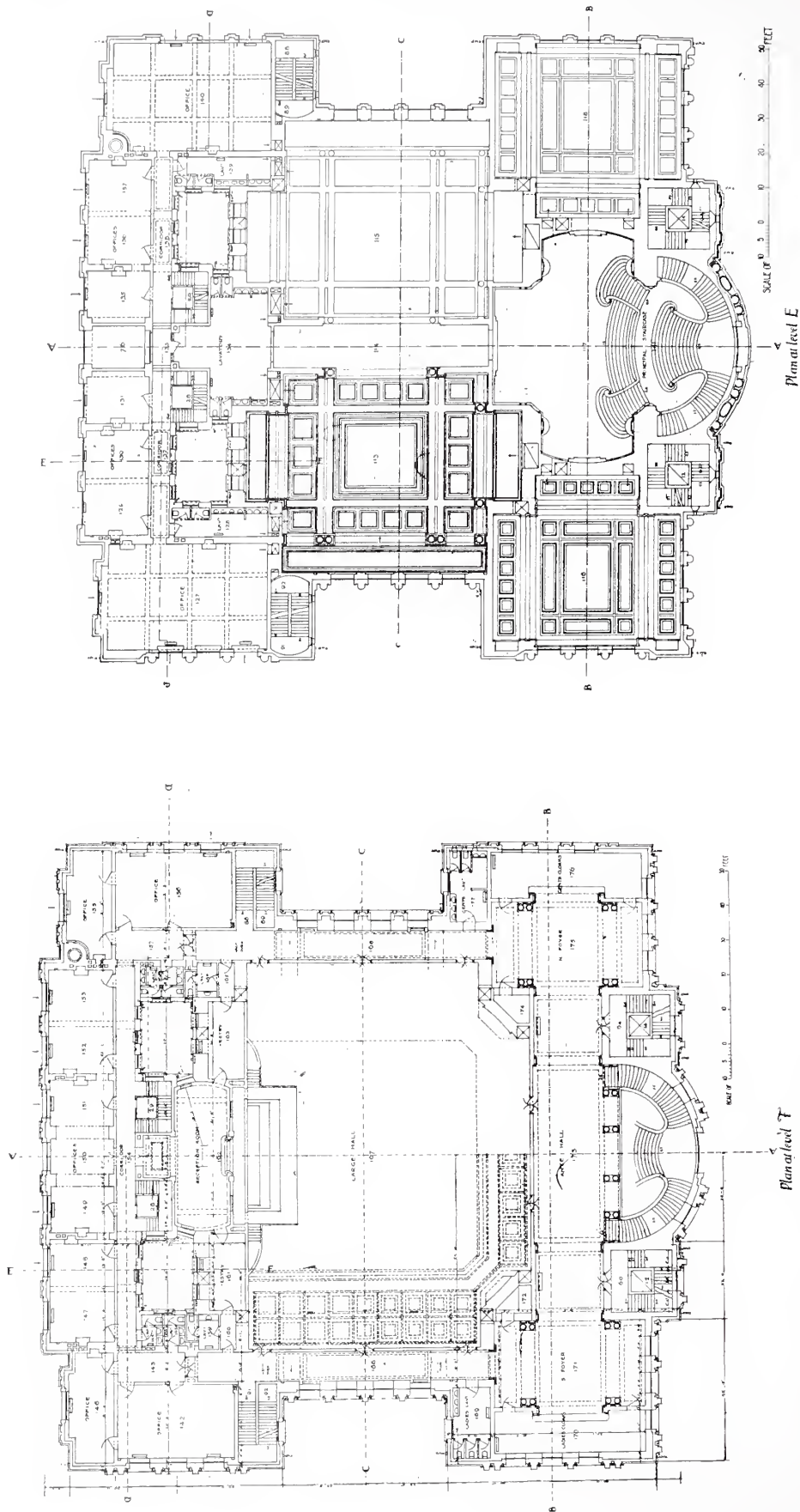
Lanchester and Rickards, Architects.



**B**Y arrangement with the architects, Messrs. Lanchester and Rickards, we are enabled to publish a selection of the working details of their design, which is now being carried out. The accompanying plans of the two principal floors and the study in perspective of the exterior will sufficiently identify the relation of the various façades and interiors to the whole scheme. It will be noted that the stone is shown entirely in block for working purposes, but the two sheets of

tinted drawings illustrate the definite design of the ornament, which has been suggested partly by the period and style on which the design of the building has to some extent been based, and partly by the purpose which has prompted the inception of the building. The elevations will be faced entirely with Portland stone, with steel casements and window furniture. The main staircase and entrance hall will be carried out in Hopton Wood stone and cement painted walls above a certain level, with plaster enrichments. These, like the iron balustrading and other accessories, are not indicated on these drawings.



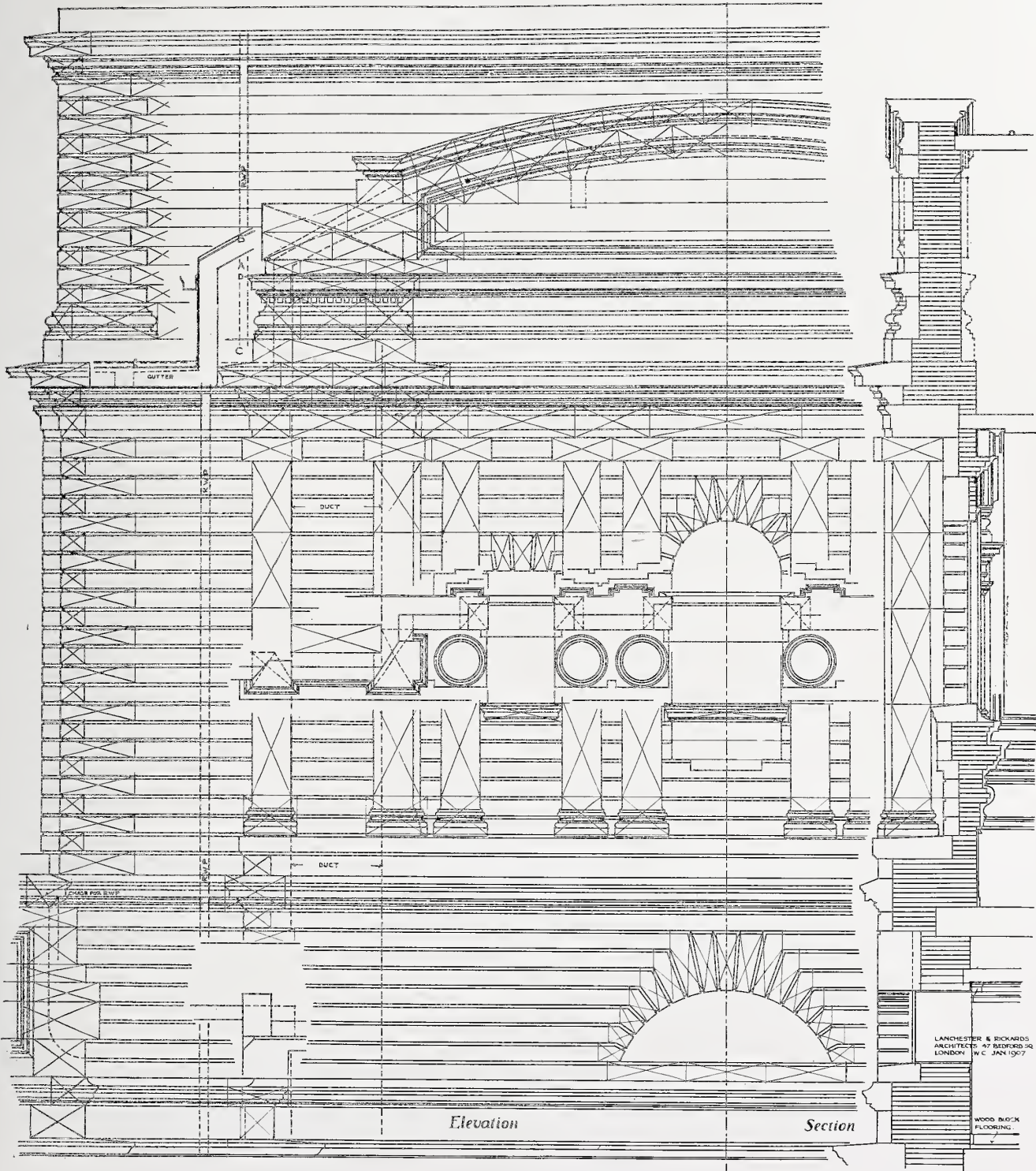
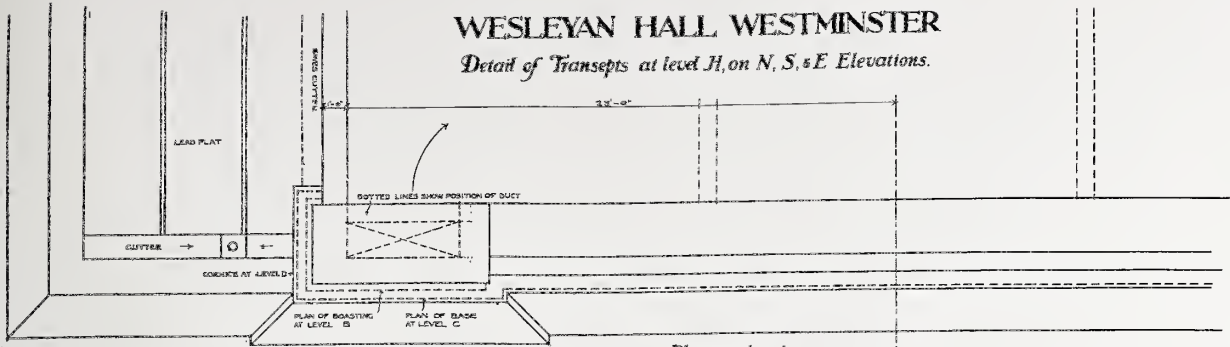


NEW WESLEYAN HALL, WESTMINSTER. PLANS.



WESLEYAN HALL WESTMINSTER

Detail of Transepts at level H, on N, S, & E Elevations.



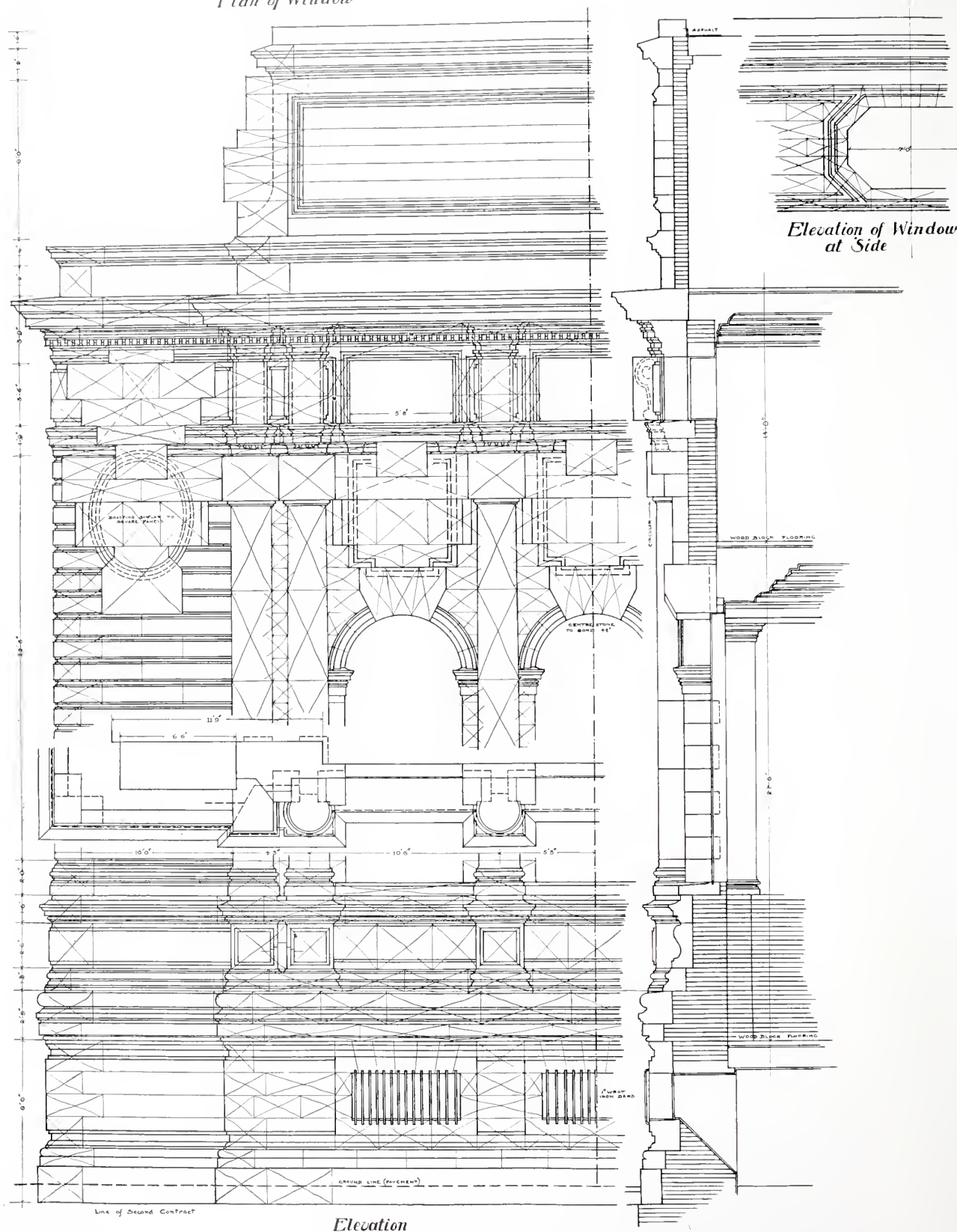
$\frac{1}{8}$  Scale as reproduced.



# WESLEYAN HALL Detail of Facade



Elevation of Window  
at Side

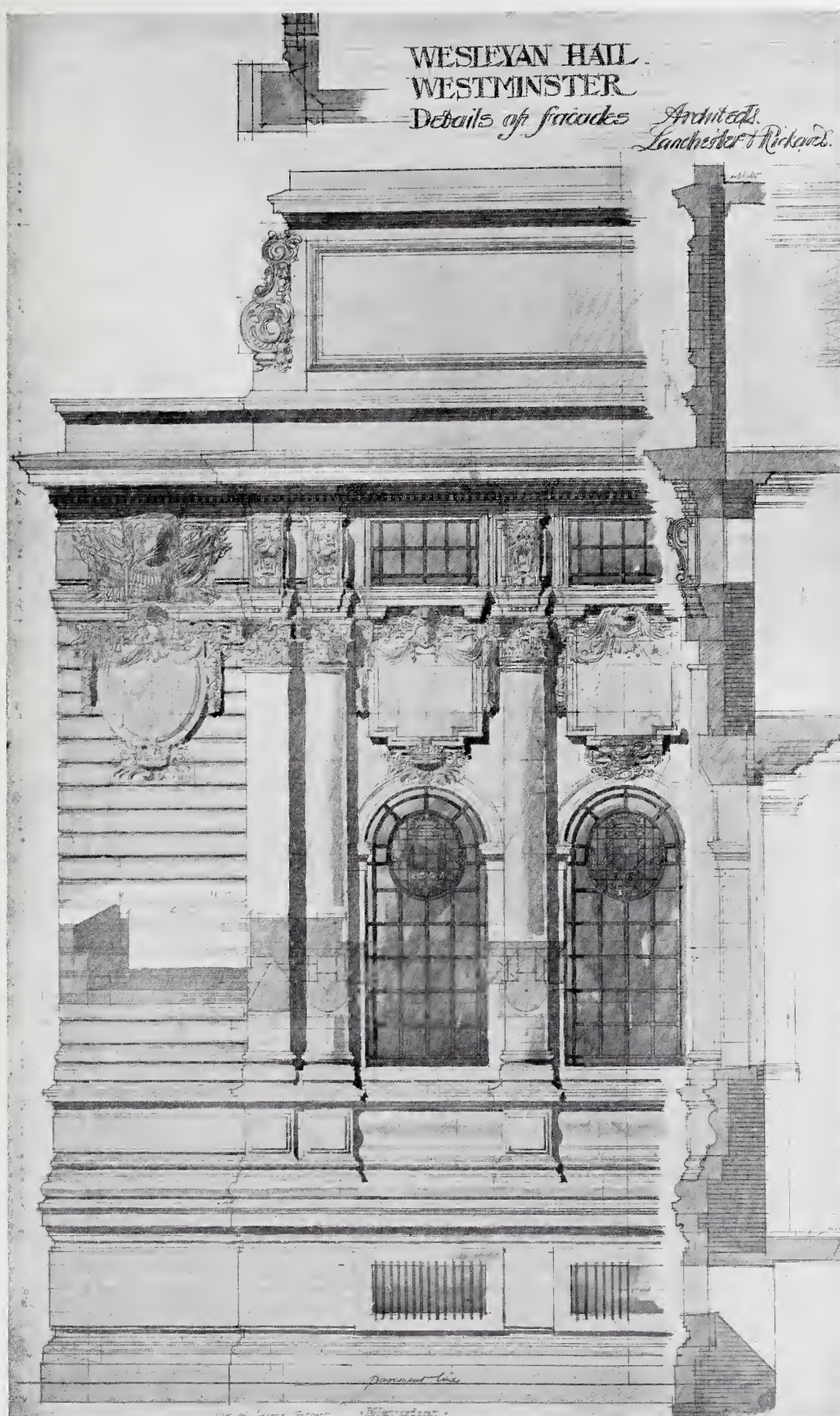


Elevation

Section

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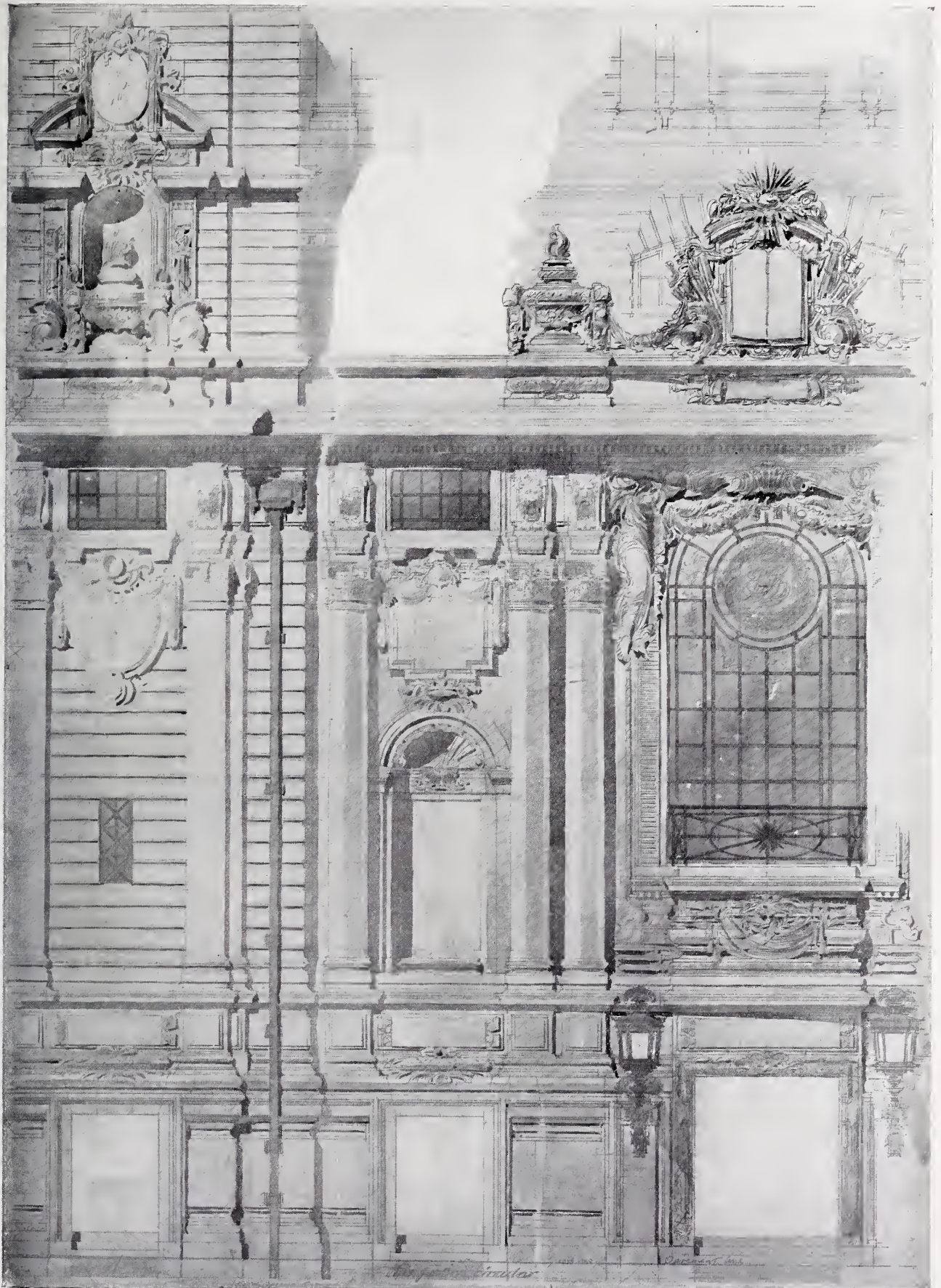








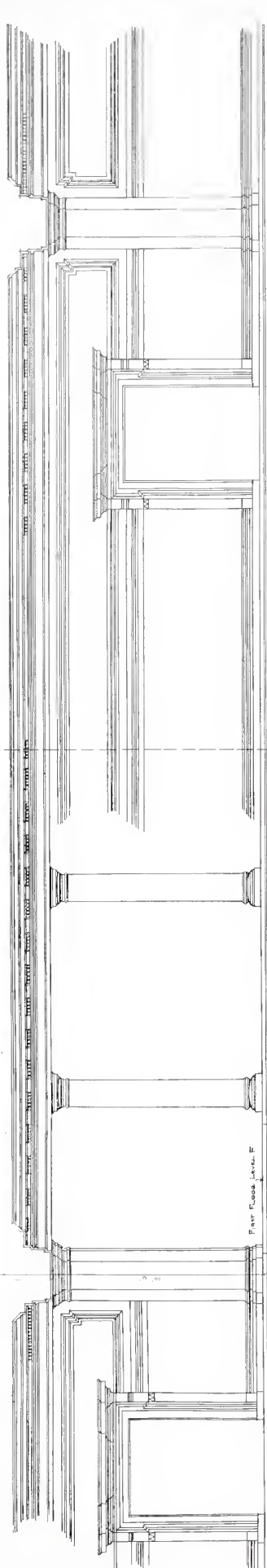




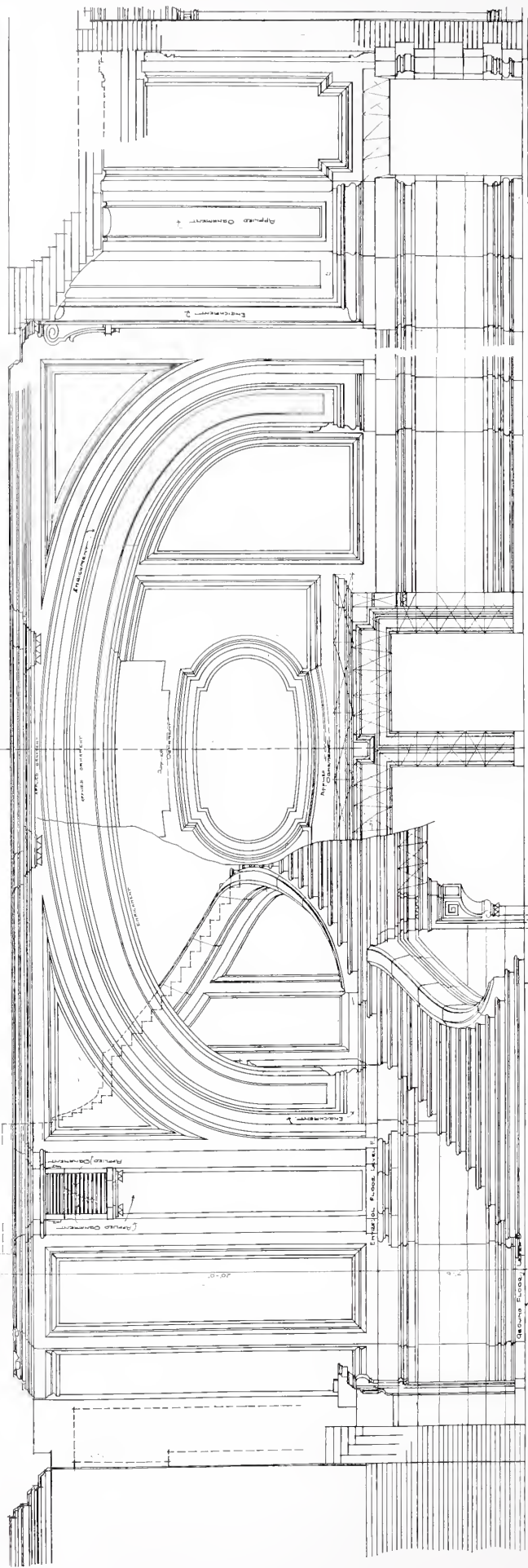


WESLEYAN HALL, WESTMINSTER.  
Detail Section of Entrance Hall  
on Line B-B

Second Floor Level, C



First Floor Level, E



Elevation to Staircase

Elevation looking towards Hall

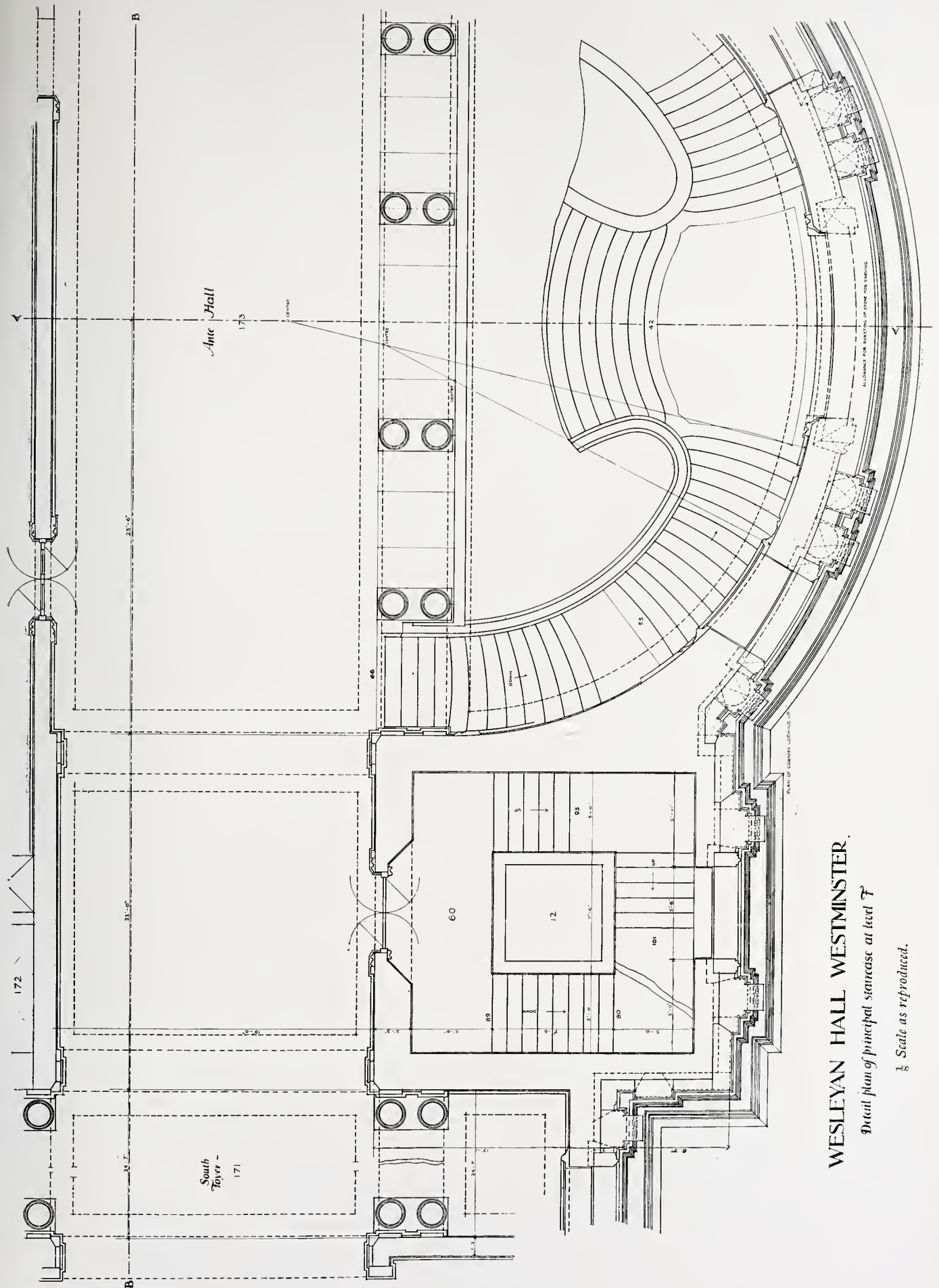
Section of Arch opposite Staircase

Level of Vestibule Floor

Line of Second Floor

Scale as reproduced.





WESLEYAN HALL WESTMINSTER.

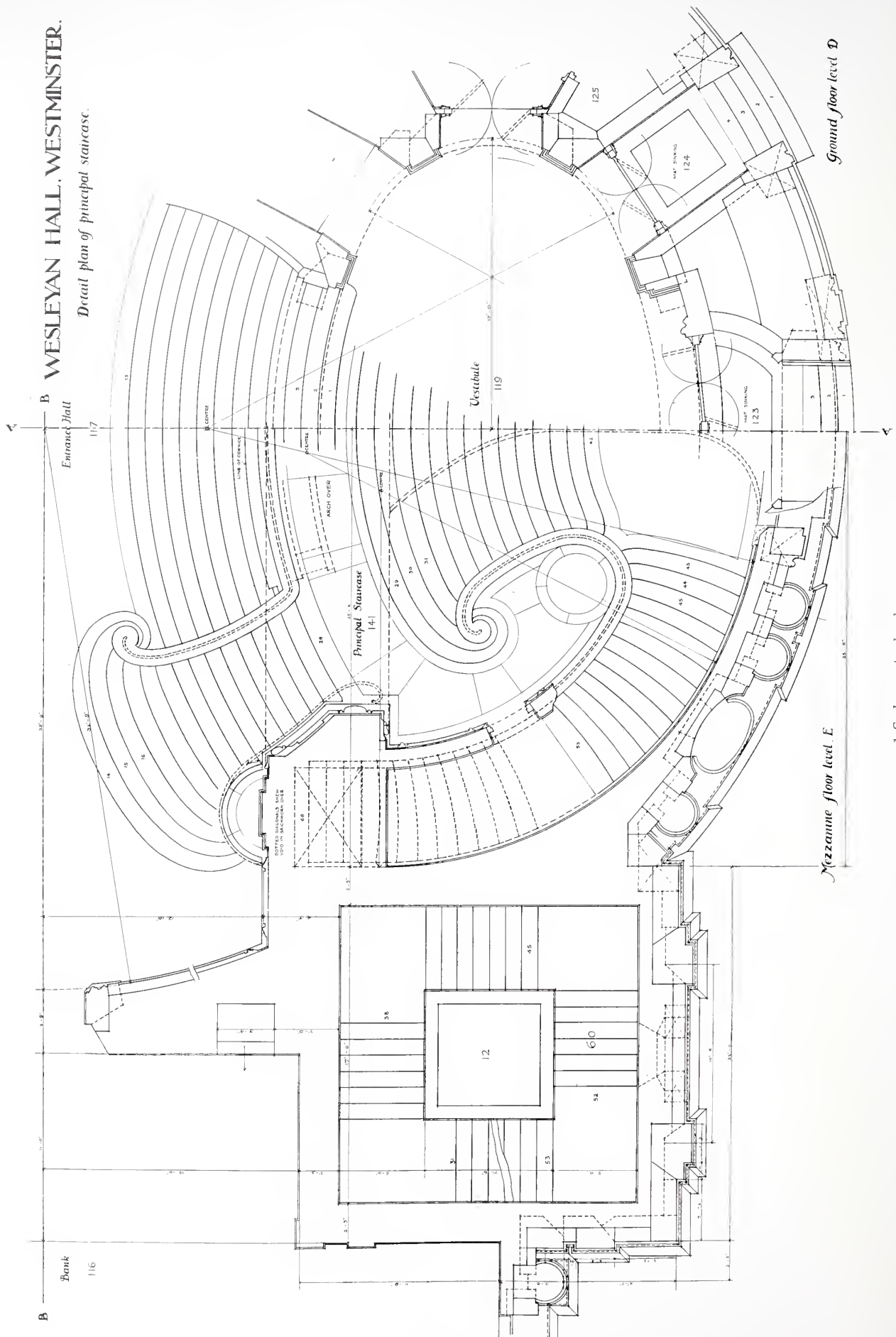
Detail plan of principal staircase at level T

$\frac{1}{8}$  Scale as reproduced.



**B WESLEYAN HALL, WESTMINSTER.**

*Detail plan of principal staircase.*

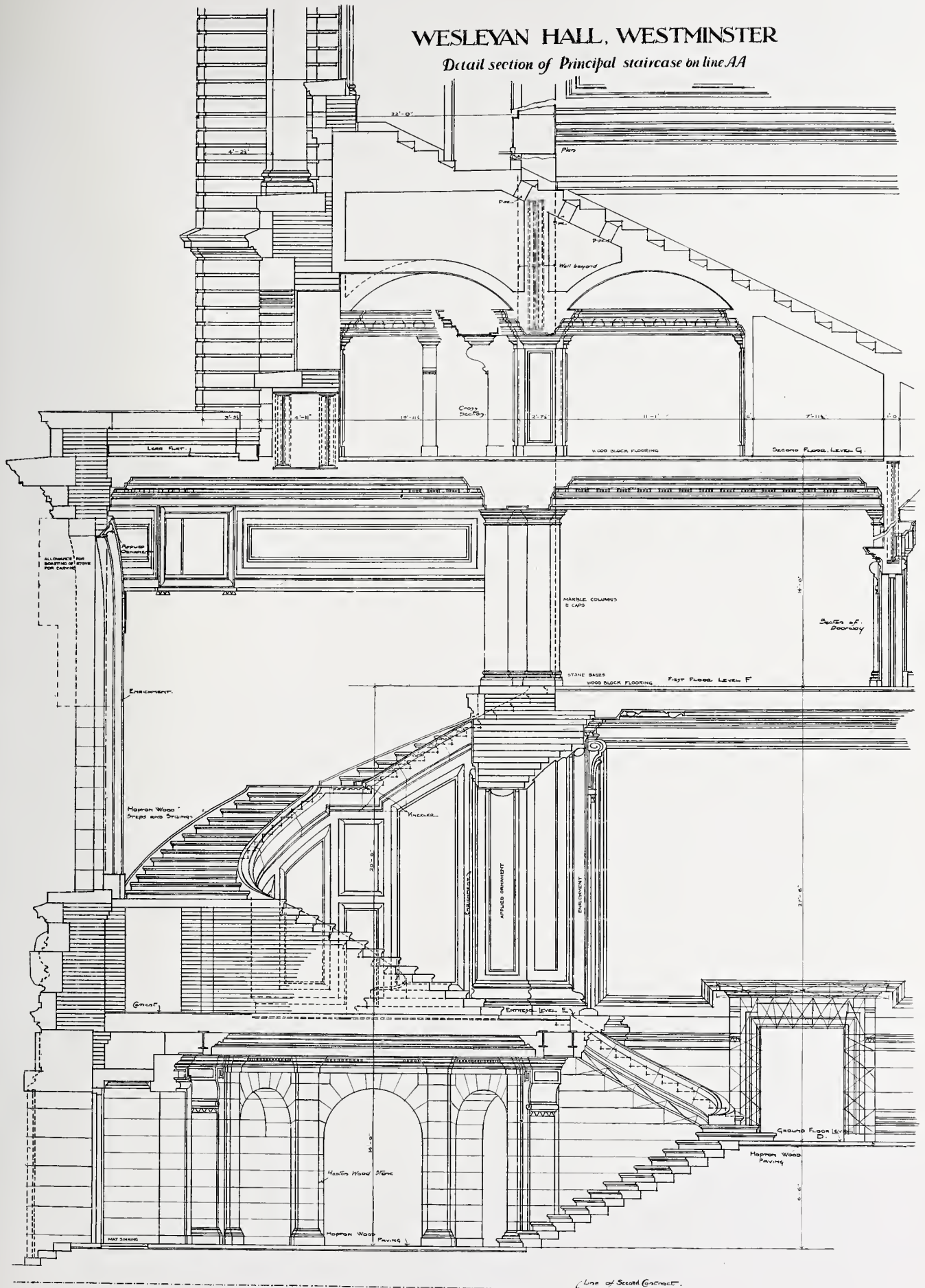


*Scale as reproduced.*



WESLEYAN HALL, WESTMINSTER

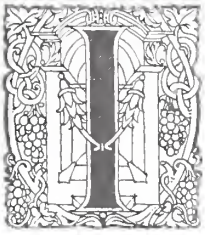
Detail section of Principal staircase on line AA



$\frac{1}{8}$  Scale as reproduced.



# Notes from Paris.



It may seem strange, but Paris, which we like to think of as the Home of Architecture, is perhaps *the* city of the world where of late years the greatest number of "acts of vandalism" have been committed on ancient buildings.

No consideration ever stopping the opening of new streets, seventeenth and eighteenth century mansions, churches and public buildings, have been turned into *débris* at the hands of the house-breaker, raising little or no protest from a public which is indifferent or perhaps more interested in the newer world around it. Even now the scheme of the "prolongations de la rue de Rennes" menaces the cupola of the Palais de l'Institut, and we believe only financial reasons have delayed its execution.

We leave to others the task of judging if this light-hearted destruction is a sign of French decadence or of intellectual good health. We can but point out the fact that practically the whole of old Paris has disappeared, and we thought it interesting to illustrate some of the few remaining parts of it. They are little known to the tourist, or to the Parisian. It is a surprise and a delicate pleasure when chance takes one through the picturesque "Marais" or through

the quiet streets of the "Ile St. Louis"—once the centre of the residential quarter of the French aristocracy. These quarters have now become the equivalent of the London Whitechapel, and mansions of refined architecture have become the seat of poor Jewish tribes, and most extraordinary trades or industries have invaded the former brilliant galleries and the delicate boudoirs.

The former Hôtel of Madame de Sevigne, now occupied by the Musée Carnavalet, has been saved from this fate. We illustrate its entrance, which will be familiar to the many readers who know their Paris museums well.

In every street, at every few yards one marvels at a perfect composition, at a delicate detail. In passing we note the door in the rue des Archives, so sober in expression, so pure in style, so firm in detail, and refined in proportion. Through the open gate of the ancient Hôtel Lamoignon one perceives its noble entrance court, of which we give a detail.

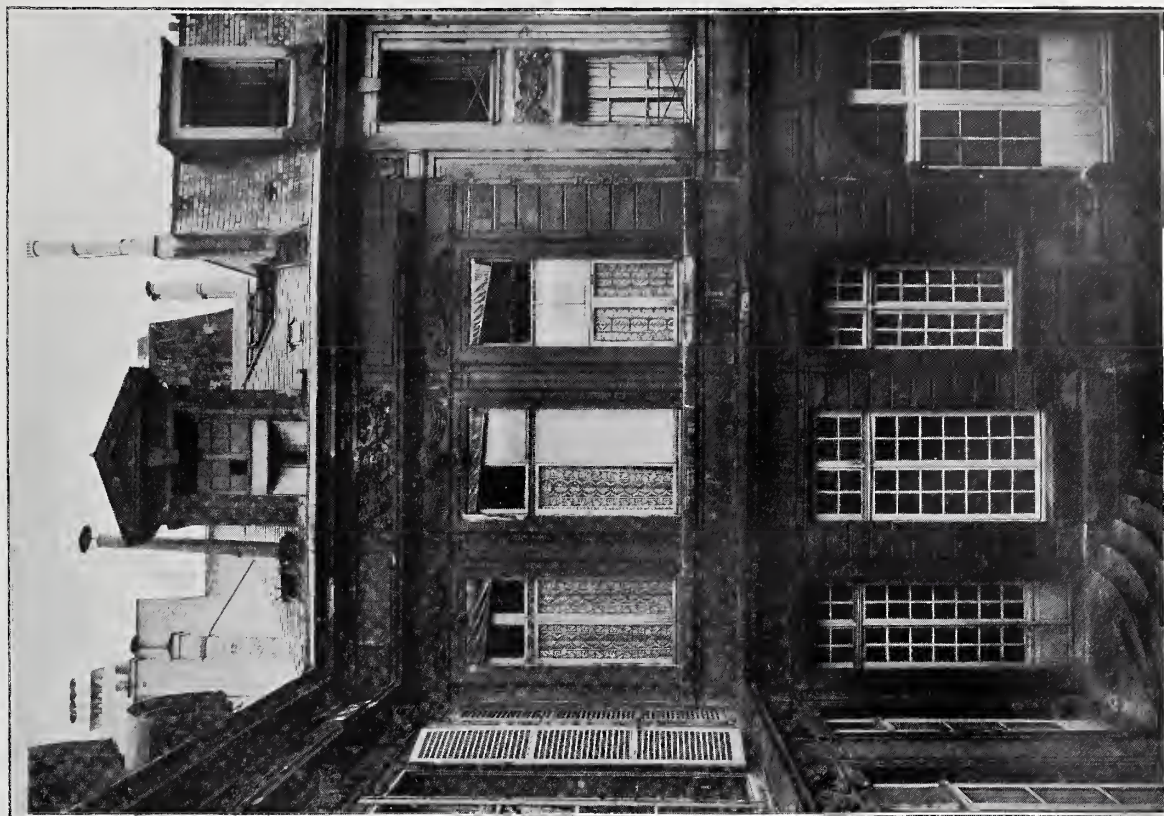
We intend from time to time to publish a few of the numerous photographs in our possession which recall morning walks through the city, and thus, as it were, enable the reader to wander about old Paris as we did, and pick out the interesting old buildings.

FERNAND BILLEREY.

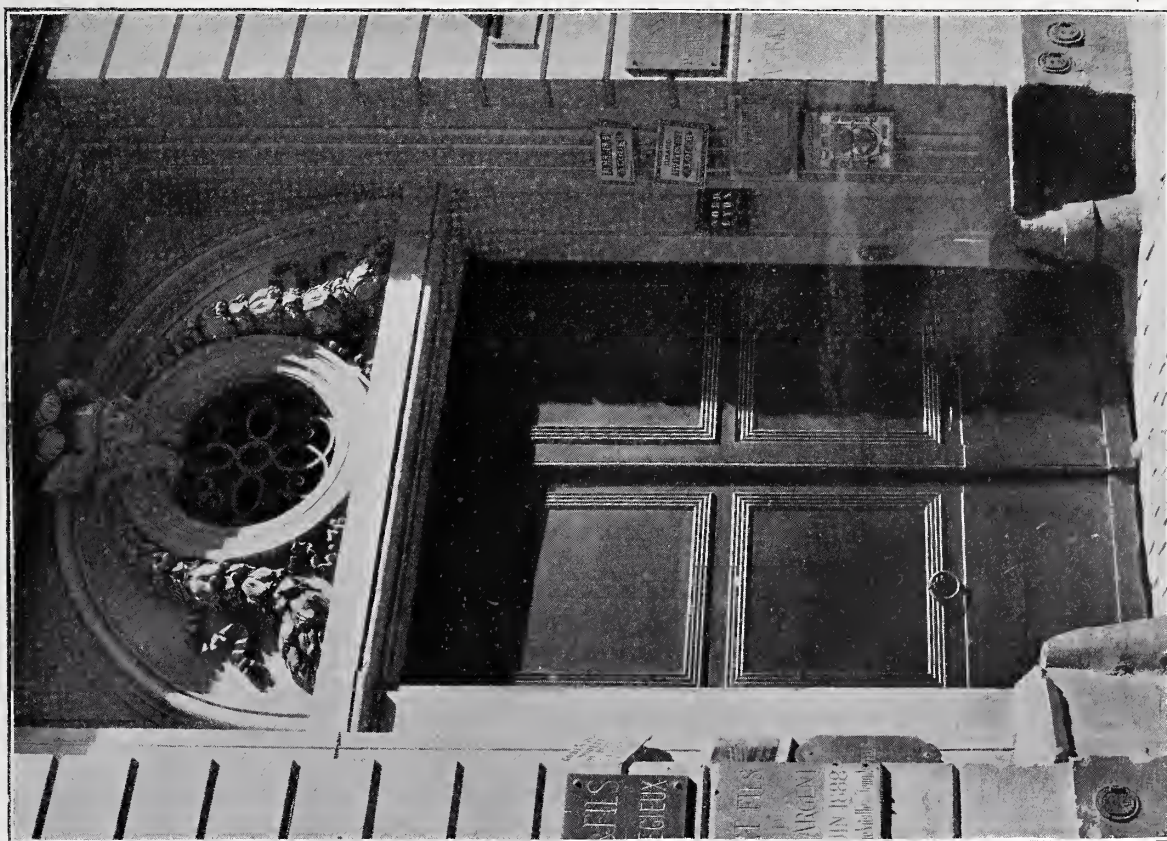


DOORWAY AND FAÇADE, MUSÉE CARNAVALET.





COURTYARD, HOTEL LAMOIGNON.

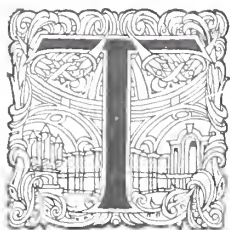


SEVENTEENTH-CENTURY DOORWAY, RUE DES ARCHIVES.



# The Liverpool Cotton Exchange.

Matear and Simon, Architects.



THE new Cotton Exchange stands on an island site of more than an acre in area, having streets on all four sides. The main façade fronts Old Hall Street, and is carried out in Portland stone. The style of the architecture is

Classic, of elegant and graceful proportions, the Doric order being used in the lower portico and the Ionic order in the upper colonnade, which masks the roof of the great hall and connects the towers which flank the building. The towers are enriched with sculptured figures at the angles, symbolical of the Arts, Science, Industry, Commerce, etc. The two crowning figures represent the River Mersey and the Ocean. The sculpture is the work of Mr. Birnie Rhind, R.S.A., of Edinburgh, and Mr. E. O. Griffith, of Liverpool.

The elevation towards Edmund Street is carried out in steel encased in ornamental cast-iron, the cast-iron work being supplied by Walter Macfarlane & Co. of Glasgow. This form of construction was devised by the architects to meet the requirements of the Cotton Trade, in which a maximum amount of light with a minimum of obstruction is necessary, so that the quality of the cotton may be accurately judged. All the iron-work has been protected with anti-corrosive paint supplied by Hartman, Leiter, & Rahtgen of London.

The Bixteth Street façade is faced with Portland

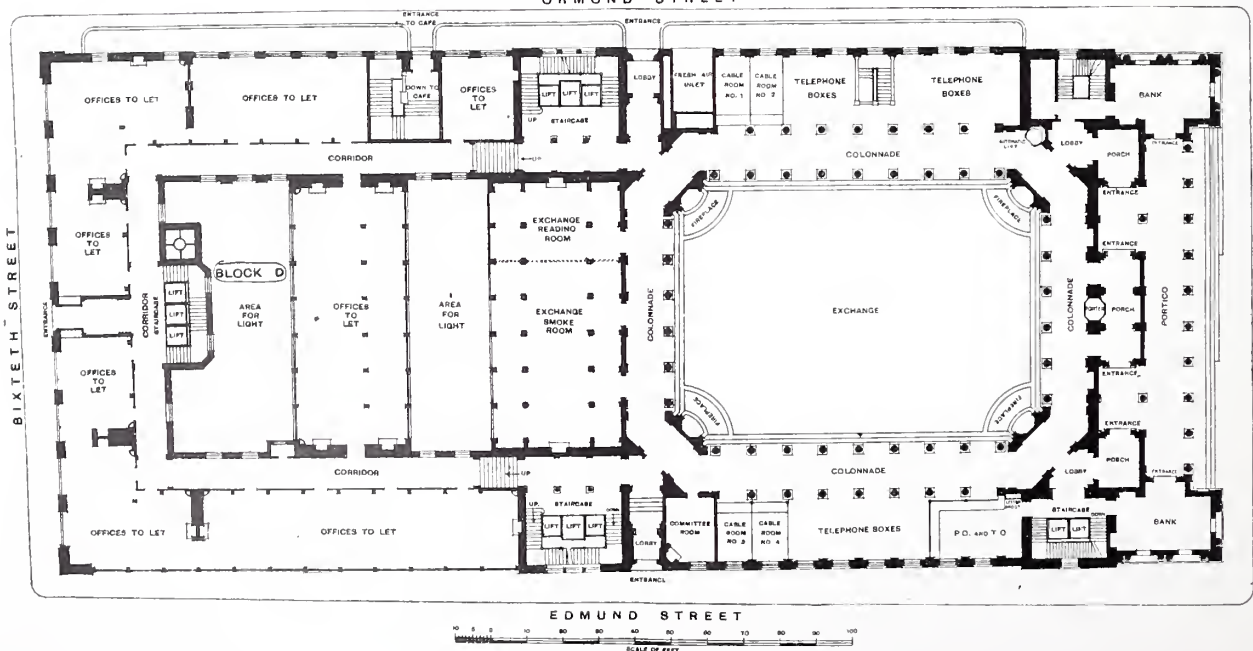
stone, and the elevation to Ormond Street with grey sand-faced and white glazed bricks.

There are entrances on all four sides, with contiguous spacious staircases and twelve electric lifts, some being reserved for messengers and for the cotton samples. All these were supplied by the Easton Lift Company of London.

The principal feature of the interior is the Main Hall or Exchange, and the attention of the visitors on entering is at once drawn to the magnificent monolithic Royal Blue granite columns, which are not merely ornamental, but form an integral part of the structure as supports. There are 74 of these monoliths, which were quarried in Norway, shipped to Aberdeen, where they were turned and polished, and then shipped to Liverpool. It is interesting to note that nearly 200 stones were quarried before the requisite number of perfect ones could be obtained. The ground floor columns are of the Doric order, and those of the gallery of the Ionic order. The caps and bases are of Bleu Belge marble, and the balustrades of Greek cipollino and verde antico. The moulded architraves of the door openings and the entrance porches are in Italian Mazzano cream-coloured marble, which makes an excellent harmony with the Portland stone. The entablatures and cornices are executed in the finest Portland stone from the base bed. The granite and marble for these works were supplied by A. & F. Manuelle of London. The walls are panelled in Spanish mahogany, finished with a richly-carved cornice,

GROUND FLOOR PLAN.

ORMOND STREET







*Photo: Bedford Lemere & Co.*

DETAIL VIEW SHOWING CAST-IRON  
FAÇADE IN EDMUND STREET.

and above that the walls are finished in French plaster, which is also used for the large ornamental ceiling over the central area. The floor is laid with Australian jarrah-wood blocks, keyed together and bedded in an asphalt composition. The surrounding steps are in French Eschailon stone, which was adopted on account of its non-slippery surface. The floors of the colonnades are laid with rubber flooring in 2 ft. 6 in. squares with black diamonds at the intersections. This flooring,

which is absolutely noiseless, was supplied and fixed by George MacLellan & Co. of Glasgow, under the supervision of Mr. R. H. M. Taylor.

The four angle fireplaces are important features, and are executed in Mazzano marble. On the backs of the grates will be observed a bull and a bear, symbolising the varying strife in the rise and fall of the value of cotton. These four chimney-pieces, and the board-room chimney-piece, were executed by Emley & Son of Newcastle, who also supplied and fixed the marble balustrading to the gallery of the Exchange Hall. This consists of square moulded balusters of Greek cipollino, with handrail of verde antico and base of Belgian grande antique.

The dimensions of this large hall are 140 ft. long by 165 ft. wide. The side wings are occupied by telephone boxes, post, telegraph, and cable offices, so that no time shall be lost in the transaction of business.

The electric clock installation, the largest of its kind in this country, which was installed by the Private Wire and Telephone Installation Co., Ltd., of London, comprises 120 dials, including four measuring 30 in. in diameter, in wrought bronze frames. These clocks are driven by one controller, which is fitted on the ground floor, and which is itself electrically driven. The telegraph installation, also installed by the same firm, comprises one telegraph transmitter worked by means of an ordinary typewriting key-board, which operates between fifty and sixty telegraph receivers, fitted in the various offices of the members of the Cotton Association throughout the building. Previously it was necessary for members to frequently visit the "Ring," in order to inform themselves as to the price of the cotton in the home and foreign markets, but by means of this telegraph installation the prices, as received or determined, are telegraphed to every office where they are received in printed form on tape. This installation is the first of its kind in this country.

Beyond the hall are the members' smoke and reading rooms, handsomely panelled in Italian walnut, with a polished oak floor. The wall panellings and ornamental joinery here and elsewhere were executed by Waring & Gillow, Ltd., of Liverpool.

From the gallery access is gained to the ante-room, board room, secretary's room, and committee room. The board room is panelled to the ceiling in wainscot oak. The richly ornamented plaster ceiling, with the other ornamental French plastering and fibrous plaster, was executed by Henry Johnson & Sons of Liverpool, the modelling being done in their shops by Mr. Stenbom.



*Photo: Bedford Lemere & Co.*

GENERAL VIEW OF THE MAIN FAÇADE IN OLD HALL STREET.

The site is more than an acre in area, and has streets on all four sides. The main façade is carried out in Portland stone. The upper colonnade masks the roof of the great hall, and connects the towers flanking the building.





*Photo: Bedford Lemere & Co.*

GENERAL VIEW OF THE MAIN FAÇADE IN OLD HALL STREET.

The Doric order is used in the lower portico, and the Ionic order in the upper colonnade. The towers are enriched with sculptured figures at the angles, symbolical of The Arts, Science, Industry, Commerce, etc. The two crowning figures represent the River Mersey and the Ocean. The sculpture is the work of Mr. Birnie Rhind, R.S.A., and Mr. E. O. Griffith.



The board-room table and other furnishings in dark polished walnut were also supplied by Waring & Gillow.

The Clearing House and Bank are important departments of the association's business. They are situated on the first floor next Ormond Street, and are completely fitted up for the work to be carried on there. On the sixth floor are placed the Arbitration and Appeal Rooms, with a north-east light, where all disputed bargains and contracts are settled by experts without recourse to the delays and uncertainties of the law. These rooms, as well as the Clearing House and Bank, were fitted up by W. A. Peters & Son, of Rochdale. The rest of the floors is occupied by suites of cotton offices and salerooms.

The building is lighted throughout by electricity, the large hall being lighted by lamps placed on the main cornice. The light is reflected from the ceiling, whereby a more pleasing effect is produced than by the ordinary point lighting. The work, which was executed by the Northern Electrical & Ventilating Co. of Liverpool, under the supervision of the engineer, Mr. C. P. L. Titherley, included about 50 miles of wiring, there being over 1,500 lamps in the building, 500 of which are in the Great Hall. Mr. A. H. Gibbings, M.I.E.E., was consulting engineer for the work. The heating and ventilating have been carried out on the Nuvacuumette system of the Atmospheric Steam Heating Co., London.

The whole of the lead-light glazings throughout were executed by George Wragge, Ltd., of Salford, who also made the wrought-iron work and gates for the lift enclosures, and all the wrought and ornamental ironwork, excepting that at the principal entrance. The same firm carried out the metal and glass dome, or ceiling light, over the Great Hall, which is a special feature, and probably unique in this country.

Doulton & Co., London, executed part of the wall-tiling, and have also supplied and fixed all the sanitary fittings. G. Swift of Liverpool also carried out a contract for wall tiling. The metal casements were supplied by Henry Hope & Sons of Birmingham.

Fireproof construction is used throughout the building, and fire mains and hydrants are placed in several positions on each floor.

Postal facilities are also arranged for on each floor, with a letter-chute into a letter-box on the ground floor.

The Waring-White Building Company, Ltd., of London, were the general contractors. It is interesting to note that the work has been carried out in the short period of seventeen months, well within the stipulated period.

Waring & Gillow, Ltd., of Liverpool, carried out the arrangements and decorations for the formal opening by the Prince and Princess of Wales.

## THE NEW LIVERPOOL COTTON EXCHANGE.

MATEAR & SIMON, Architects.

BIRNIE RHIND, R.S.A., and E. O. GRIFFITH, Sculptors.

HENRY S. WOODHOUSE, C.E., Consulting Structural Engineer.

ALFRED H. GIBBINGS, M.I.E.E., Consulting Electrical Engineer.

HURRELL & TAYLOR, Quantity Surveyors.

S. K. SHELDON, Clerk of Works.

THE WARING-WHITE BUILDING CO., LTD., General Contractors.

S. D. HUNTINGDON, Works Manager at the Building.

### SOME OF THE SPECIAL CONTRACTORS.

NORTHERN ELECTRICAL & VENTILATING CO., LIVERPOOL.—Electric Lighting.

A. & F. MANUELLE, LONDON.—Granite and Marble Work.

WARING & GILLOW, LTD., LIVERPOOL.—Wall Panellings; Ornamental Joinery; Board-room Furniture; Decorations, &c., for Opening Ceremony.

EMLEY & SON, NEWCASTLE-ON-TYNE.—Marble Balustrade to Gallery of Exchange Hall; Mazzona Marble Chimney-pieces in Exchange Hall and Board Room.

WALTER MACFARLANE & CO., GLASGOW.—Ornamental Cast-ironwork for Exterior and Interior Façades.

HARTMAN, SUTER & RAHTGEN'S COMPOSITION CO., LTD., LONDON.—Anti-Corrosive Paint for Ironwork.

HENRY JOHNSON & SONS, LIVERPOOL.—Ornamental French Plastering and Fibrous Plaster Work.

GEORGE WRAGGE, LTD., SALFORD.—All Wrought-ironwork for Lift Enclosures and for Building General (except Front Entrance); Lead Light Glazings throughout; and Large Metal and Glass Inner Dome or Ceiling over Exchange Hall.

G. SWIFT, LIVERPOOL.—Wall Tiling.

DOULTON & CO., LONDON.—Wall Tiling; Sanitary Fittings throughout.

THE EASTON LIFT CO., LONDON.—Lifts.

HENRY HOPE & SONS, BIRMINGHAM.—Metal Casements.

THE PRIVATE WIRE AND TELEPHONE INSTALLATION CO.—Tickers, Private Telegraph, and Electric Clock Installation.

GEORGE MACLELLAN, GLASGOW.—Rubber Flooring in Colonade round Exchange Hall.

W. A. PETERS & SONS, ROCHDALE.—Fitting up of the Bank, Clearing-House, and the Arbitration and Appeal Rooms.





*Photo: Bedford Lemere & Co.*





*Photo: Bedford Lemere & Co.*

VIEW IN UPPER COLONNADE.

The colonnade, in the Ionic order, is carried out in Portland stone. The bases are of Standard Grey Granite, fine-axed.





*Photo: Bedford Lemere & Co.*

DETAIL OF THE CAST-IRON FAÇADE.

This façade in Edmund Street is carried out in steel encased in ornamental cast-iron, a form of construction devised by the Architects to meet the requirements of the cotton trade, in which a maximum amount of light with a minimum of obstruction is necessary, so that the quality of the cotton can be accurately judged.





THE BOARD ROOM.

The board room is panelled in English wainscot oak, and the chimney-piece is of Mazzano marble. The ceiling is richly ornamented. The board-room furniture is of dark polished walnut.

Photo: Belford Lamere & Co.





*Photo: Bedford Lemere & Co.*

GENERAL VIEW OF THE EXCHANGE HALL, LOOKING TOWARDS THE ENTRANCE.

The entablatures and cornices are executed in the finest Portland stone from the base bed. The walls are panelled in Spanish mahogany, finished with a richly-carved cornice. Above that the walls are finished in French plaster, which has also been used for the ornamental ceiling. The floor is of jarrah-wood blocks, and the surrounding steps are of French Eschailon marble, used on account of its non-slipping surface.





*Photo: Bedford Lemere & Co.*

DETAIL OF UPPER COLONNADE ROUND THE EXCHANGE HALL.

The columns are Royal Blue granite monoliths. The flooring of Australian Jarrah-wood blocks, keyed together and bedded in asphalt composition. The balustrading is of Greek cipollino and verde antico.





*Photo: Bedford Lemere & Co.*

DETAIL OF COLONNADE ROUND THE EXCHANGE HALL.

The monolithic columns are of Royal Blue granite, quarried in Norway, and turned and polished in Aberdeen. There are 74 of them in all, and nearly 200 were quarried before the requisite number of perfect ones could be obtained.



*Photo: Redford Lemere & Co.*





*Photos : Bedford Lemere & Co.*

DETAIL OF SIDE STAIRCASE HALL.

Granite Columns, Bases, and Pilasters.



DETAIL OF ENTRANCE VESTIBULE.

Mazzona and Portland Stones.



*Photos : Bedford Lemere & Co.*

DETAIL OF A FIREPLACE IN THE EXCHANGE HALL.

The Chimneypieces are in Mazzona Marble.



MEMBERS' READING-ROOM.

The room is panelled in Italian Walnut, with a polished oak floor.



THE ARCHITECTURAL  
REVIEW, JUNE,  
1907, VOLUME XXI.  
NO. 127.





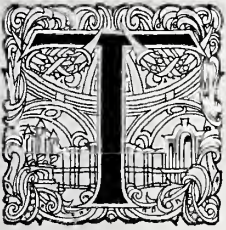
*Photo : Bedford Lemere & Co*

GOLDINGS, HERTFORD : ENTRANCE ARCHWAY.  
THE WORK OF GEORGE DEVEY. (*See* p. 293.)



## Notes of the Month.

*Architecture at The Royal Academy—New London and the Lay Critic—Parliament and Town Development—The London County Hall Competition—The Stability of St. Paul's Cathedral—The Ruins of Glastonbury Abbey.*



THE work in the architectural room at the Royal Academy, taken on the whole, is much better than it has been for several years past. There are fewer freaks, if we except the two extraordinary drawings, Nos. 1,552 and 1,589, by

Mr. Maurice H. Pocock, which really detract from the buildings they are supposed to represent. It should be a satisfaction to the architect that the Academician responsible for the selection of architectural works was less impressed by drawing than by architecture. Mr. Halsey Ricardo has two drawings in one frame (No. 1,456), showing an interior and an exterior of No. 8, Addison Road, the house we illustrated in our March issue; also a large drawing (No. 1,640) of the railway station at Howrah, Calcutta, which was reproduced in our issue for May 1903. Mr. Blomfield exhibits a good drawing (No. 1,464) of some additions to Wyphurst, Cranleigh, which, judging from the plan, practically doubles the accommodation of the old house. The new building, which is a quiet structure on Tudor lines, following the lines of the old part, depends a good deal for its effect on the diaper patterns in the brickwork and the windows.

No. 1,470, a drawing of the United University Club, Suffolk Street, Pall Mall, by the same architect, is shown by a drawing which, for a draughtsman of Mr. Blomfield's ability, appears to have been hurriedly done. A little farther on Mr. Gerald C. Horsley has a drawing, No. 1,476, of the new reredos at St. Peter's Church, Hammer-smith, in which painted decoration plays a conspicuous part; and No. 1,478, close by, is a large drawing of the new National Telephone Exchange, Gerrard Street, Soho, by Mr. Leonard Stokes, which does not appear to such advantage in the drawing as the part already completed appears in reality.

Mr. Paul Waterhouse's offices of the Royal National Pension Fund for Nurses is shown in a good drawing, No. 1,487. This building is situated at the bottom of Buckingham Street, Strand, in close proximity to the York House Steps, and has been designed no doubt to harmonise there-

with. Another good drawing, No. 1,491, shows Mr. Temple Moore's church and vicarage at Tooting Graveney; the exterior looks much better than the interior, a view of which has already been published. Professor Beresford Pite has a fine classical composition for an Assurance Office in Euston Square (No. 1,500), carrying one back to the days of Cockerell, whose British Medical Building in the Strand is, by the way, now being pulled down to make room for a new structure by Mr. H. Percy Adams. On this wall Mr. John Belcher shows his design for the Palace of Peace at the Hague (No. 1,501) which has already been illustrated; also (No. 1,511) a drawing of the principal entrance in Uxbridge Road to the Franco-British Exhibition, 1908. The lantern structure over this entrance looks to us exceedingly weak. There are several other designs for the Palace of Peace on this wall, but we need only mention those by Mr. Henry T. Hare (No. 1,521) and Mr. A. W. S. Cross (No. 1,525).

Mr. B. H. Colcutt shows a perspective of his design for a Museum and Art Gallery, of which we illustrated the geometrical drawings in our issue for December last. Mr. J. D. Forsyth has a good design for a window in a public building, No. 1,532. The drawing is quite small and apt to be overlooked, but the figures are finely grouped. In No. 1,522 are details of the façade of the New Wesleyan Hall, Westminster, by Messrs. Lanchester and Rickards, illustrated in our May number. The drawing of Lancaster Town Hall, No. 1,534, shows Mr. Mountford's building to a better advantage than the drawing in last year's Academy. Mr. T. G. Jackson sends three or four drawings, characteristic of his church and college work, of which the church at Aldershot (No. 1,557) is most interesting. The late Mr. A. Skipworth is represented by No. 1,652, an interesting design for the Chapel of the Community of the Resurrection, Smithfield, and by a Churchyard Cross, No. 1,560, erected at Malvern Link. Mr. Archibald Dunn's design for the Cathedral Church, Westminster, which was prepared for Cardinal Vaughan in 1895, shows a very alluring Gothic interior which is idealised by Mr. T. M. Rooke's drawing. It is sufficient to say that the interior,



in our London climate, would never present the appearance which is shown in the drawing, and it is a little doubtful how the nave roof is kept up. Mr. Eustace C. Frere shows two good perspectives, Nos. 1,579 and 1,580, for premises in Lincoln's Inn Fields and Queen's Square; the buildings are rather blessed by the draughtsman, and we think few architects would welcome the former structure as a near neighbour of Inigo Jones's houses on the west side.

Mr. G. F. Bodley, R.A., has a fine design for the interior of the English Church, Florence (No. 1,575), very ably rendered by Mr. Charles Gascoyne, whose drawings far outshine all others in the room. Mr. Bodley's other design (No. 1,572) is an interior view of St. Chad's Church, Burton-on-Trent, with a wooden barrel-roof and red stone arcading.

Mr. Arnold Mitchell shows a good design for the Public Baths, Selly Oak (No. 1,654). This is an original and progressive piece of classical work. Mr. Charles H. Reilly's building for the Students' Union, University of Liverpool (No. 1,568), is another commendable piece of Renaissance design.

No. 1,581 shows an improvement scheme by Messrs. T. E. Colcutt and Sidney Hamp for new bridges, &c., across the Thames, at Charing Cross and the Temple. This is a fine scheme which has, unfortunately, small hope of ever being carried out. The Hungerford railway bridge has been demolished, the railway starting from a new terminal station on the opposite side of the river, and a stone bridge, flanked with shops, is carried over at this point. A new bridge at the end of Essex Street, Strand, is also shown; this has long been advocated, and will probably some day be carried out.

The west wall of the architectural room is chiefly distinguished by the large drawings (Nos. 1,619 and 1,626) of the University of Birmingham, by Sir Aston Webb, R.A., and Mr. E. Ingress Bell, and a detail of the Victoria and Albert Museum (No. 1,627) by Sir Aston Webb, R.A. Another large drawing (1,628) on the same wall shows the proposed new Selfridge Store in Oxford Street, by Messrs. R. Frank Atkinson, of London, and D. H. Burnham, of Chicago. This, if carried out as shown, will be no unworthy addition to the Oxford Street business premises, and we are glad to note that the architects do not entirely rely on plate glass to uphold the building.

Messrs. Forsyth and Maule show in No. 1,611 a very good house at Iven Heath, Bucks; and Mr. Ernest Newton has a characteristic design for a house at Ewhurst, No. 1,606, but the drawing is too highly coloured.

Mr. E. J. May's house at Kensington (No. 1,546), illustrated in our Congress issue, is a good piece

of modern domestic work, and Messrs. Horace Field and Simmons (No. 1,592) and Mr. A. N. Prentice (No. 1593) show quiet and interesting house designs.

There are several designs for interior treatment, one of the best being No. 1,465, a new dining room at Normanbury Park, Lincs, by Mr. Walter H. Brierley. This is exceedingly well worked out, and the Sheraton furniture adds to the quiet harmony of the design.



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CRITIC of the *Daily Chronicle* has been conducted round London by an architect friend, whom he designates "Inigo Smith." We are glad to note a more sober appreciation of architectural merits in the opinions which he gives to

his readers than is usually expressed by critics of the daily press.

He begins by commending Mr. Norman Shaw's Quadrant design, and hopes that the Commissioners of Woods and Forests will remain firm to the wiles of the shopkeepers; for, as he truly says, "it is more important that London should be magnificent than that individuals should make magnificent profits out of goods displayed between interminable plate-glass windows." He goes on to discuss the Gaiety Theatre, and thinks that architects (by which he means the Associates and Fellows of the Royal Institute) are terribly hard to please; "yet I have never heard a word against Mr. Norman Shaw's severe Gaiety Theatre." He has been more fortunate than we have, and we take leave to doubt whether Mr. Norman Shaw would father the whole of the Gaiety Theatre design. The new Ecclesiastical Commissioners' offices are dubbed "florid and lively" and "exactly suited to the twinkling feet of ballet girls"; while the offices of *Country Life*, which were designed by Mr. Lutyens, come under warm approbation as "one of the most delightful and satisfactory of our new edifices." The Chartered Accountants' building is said to be worth a special journey to Moorgate Street, just as it is worth while walking down Queen's Gate for the sake of a certain corner house. From all this our critic friend points a moral in the importance of choosing your architect; and this is a good point for the general public. "Inigo Smith" regrets the want of another bridge across the Thames to complete the Kingsway improvement; and thinks the dome of the new *Morning Post* office is too pear-shaped. This is perhaps premature criticism, for at the time of writing the dome is rapidly assuming a more special appearance now that the timber



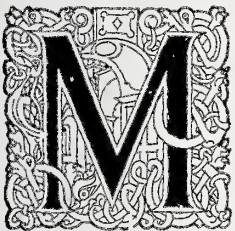
framing and copper covering is being put on. The Waldorf Hotel has also met with approval, but the two theatres that flank it are disapproved.

Farther north "Inigo Smith" approved the Norwich Insurance offices in Holborn, designed by Mr. Percy Adams and illustrated by us last year. The Baptist Church House of Mr. Keen also took his fancy, and the new County Council School of Crafts was provisionally approved, though the scaffolding at present prevents a clear view of it. The Imperial Hotel in Southampton Row which our critic describes as "a muddle of floridity" made his architect companion speechless with anger. Some reflections on the British Museum extensions, and the projected street improvements in connection therewith, complete their architectural survey.

It is gratifying to find the general press improving so in its published opinions. Doubtless many of the conclusions arrived at in the present instance must be attributed to the nice discrimination of Mr. "Inigo Smith."

If the art critics of daily papers would only employ the services of equally sound critics during their perambulations around London, how much better informed their readers would be on all matters connected with the Mother of the Arts!

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R. WHITWELL WILSON, member for South St. Pancras, brought up a motion in the House of Commons on May 1, calling attention to the question of town development, and moving "That, in the opinion of this House,

local authorities should be granted by legislation the power of laying out suburbs for building on a rational plan, which shall give adequate air space, convenient grounds for recreation, and facilities for locomotion, so preventing the grave evils which result from overcrowding in and around great cities."

The hon. member commented on the dull monotony in the architecture of our suburban cities, and the manner in which houses were pressed close together, and back to back. What was wanted in the suburbs was an indispensable minimum of space; each house should have a certain area of garden space at least three or four times the size of the house. Each road should have a width of not less than 100 ft., and only so many houses per acre should be erected. There should also be space available for public buildings, accessible playgrounds, and as far as possible the preservation of the rural features of the neighbourhood, which went so far to humanise life.

The need of the suburbs appears, at last, to have found some adequate expression in our supreme legislative assembly; and though the evils have been somewhat slow in obtaining official attention, it is to be hoped now that they will be taken in hand.

Nearly every municipal council in the kingdom has had to face, and will yet have to face, some expensive and inevitable improvement scheme, the necessity for which has arisen entirely from the supine attitude of former authorities, and from their want of proper powers to deal with this important subject. In London the question is perennial, and while immense sums of money are being expended to clear out the rookeries of former generations, the same trouble is being perpetuated by the erection of potential slums on the outskirts. Moreover, it is a hopeless work cutting new and wide streets in the centre of London, when the main roads in the outskirts are so many bottle necks to arrest and delay traffic.

Quite apart from the urgent and desirable question of compelling builders to allow so much



MORPHEUS: GOD OF DREAMS.

Statuette; marble. Charles Rutland, Sculptor.

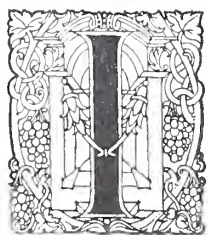
Royal Academy Exhibition, 1907.



land for each house they erect, it is a serious question for all municipalities to consider how the streets in these developed properties shall be laid out. The object of the builder is simply to crowd as many houses on an estate as he can possibly get, and to do this he will cut his roads without the least regard to their utility as public thoroughfares. The public body should endeavour to see that these roads are laid out according to some rational scheme, whereby new main or subsidiary roads are formed to relieve the traffic of the older thoroughfares, or to provide fresh means of access to the surrounding districts. If there were a scheme for their expansion all properly drawn up in consultation with the authorities on their borders, the growth of cities would not be the subject of so much alarm as it is at present.

It is satisfactory to note that Mr. John Burns, the President of the Local Government Board, in accepting the motion, said that the object of the member for South St. Pancras had already been anticipated by His Majesty's Government, and that he, Mr. Burns, had before him alternate Bills by which he hoped the object of the resolution would be achieved. Measures were proposed for the laying out and planning of streets and houses with conditions to be observed and provisions for arbitration, and he hoped that this town-planning Bill on its introduction would meet with general acceptance. It seems, therefore, that something is likely to be done, but not a moment too soon.

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our February issue we pointed out, as one of the undesirable provisions in the L.C.C. conditions for their new County Hall competition, the arrangement that Mr. W. E. Riley, the Council's architect, and also one of the Assessors, should

be nominated as joint architect with the successful competitor.

At that time architects appeared to be more occupied with the decision to make the competition an international one, but from the annual report of the Royal Institute it appears that the first-named objection is now recognised as the most important one. In a letter to *The Tribune*, signed by four members of the Council of the Royal Institute (including a Vice-President), several Presidents of allied societies, and a number of metropolitan members of the Institute, this point is very strongly protested against.

In all, three points in the conditions are objected to, the first being the want of a third assessor in the preliminary competition. The signatories state that "if the services of three

assessors are necessary in order to make a wise final choice from a limited number of designs, the need for their combined judgment becomes increasingly imperative in the first stage of the competition. We consider this a matter of the utmost importance, as the success of the competition entirely depends on the greatest care being bestowed on the selection of designs in the initial stage."

Concerning the association of the Superintending Architect with the successful competitor, the protest states that "this arrangement tends to destroy the real architect's enthusiasm and initiative, damages his self-respect, and reduces him to the level of a sub-official of the Council, under the control of the Superintending Architect. In fact, it merely adds another sub-department—the County Hall department—to the large number of those already administered by the Superintending Architect, the successful architect as chief assistant."

The third point made is that the eight architects selected to compete in the final trial were invited before the Council issued its conditions, and it is unlikely that they will be eager to compete under the present regulations.

It is suggested that the Council must revise the conditions so far as affecting the judging of the designs and the control of the erection of the building.

It is probably now apparent to the profession generally that the condition which we pointed out in February, and which up to that time did not appear to have been particularly noticed or complained of, is likely to prove the most vexatious of all the restrictions proposed in this extraordinary competition. It becomes increasingly evident that even when the Royal Institute is consulted, there is a difficulty in obtaining conditions for a competition which will be fair and unbiassed to all the competitors.

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CORRESPONDENT of *The Times*—Mr. G. C. H. Millar—in the course of a long letter gives an interesting suggestion as to the cause of the subsidences at St. Paul's Cathedral. He opines that these are due to causes "of

far wider origin, and spread over a larger period of time, than can be accounted for by these limited explanations"—i.e. the construction of the Metropolitan Railway on the one side, and the Central London Tube on the other. The construction of these two railways is not, however, held responsible for all the damage. The reasons which have been





"BELLRINGERS": PANELS IN BRONZE FOR AN OVERMANTEL.

BY MISS E. M. ROPE.

(One of the panels is now being exhibited at the Royal Academy, Exhibit 1719.)

given by the engineers and architects concerned are that the Cathedral rests on a stratum of hard pot-earth overlying a stratum of water-logged gravel, and that it is the constant pumping operations and drawing away of the water from this second stratum which is the cause of certain parts of the Cathedral having subsided. The Metropolitan Railway construction and the Central London Tube are but incidents in the disturbance of the underlying water stratum.

Mr. Millar regrets that no suggestions have been

made for arresting any further movement, still less for restoring the structure itself to its former stability. His hypothesis is that when Wren built St. Paul's "the general surface conditions in London were very different from what they are to-day. Each house probably had its own garden and forecourt, the roads were unpaved, and all drainage was natural. Little by little in the intervening years gardens have been built over, roads first metalled, then paved with blocks, and ultimately asphalted. Natural drainage was



PANELS IN BRONZE, ILLUSTRATING THE WORDS: "BENEDICTUS QUI VENIT IN NOMINE DOMINI," FOR AN ALTAR-RAIL. BY MISS E. M. ROPE.

(The panel on the left is now being exhibited at the New Gallery.)



followed by surface drains, which in turn necessitated later on a complete system of ubiquitous sewers."

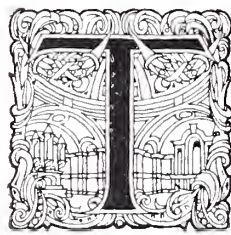
From this, Mr. Millar calculates that, taking an area of 360,000 sq. yds., comprising a square of 600 yds. each way, with St. Paul's in the centre, and assuming an annual rainfall of 24 in. only, the total annual volume of the rainfall on this square would be 240,000 cu. yds. About one-third of this, 80,000 cu. yds. or 2,160,000 cu. ft., would percolate through the square of 600 yds., so that in thirty years, the period since the streets were asphalted and made water-tight as it were, a total of 64,800,000 cu. ft. of water has been diverted from the soil into the sewers. "It follows, then, that during the last century, owing to the gradual changes in surface conditions, the amount of annual rainfall available for keeping the ground below and around the foundations of St. Paul's Cathedral in its original condition has by slow degrees become less and less, and during the last thirty years has practically ceased entirely. In the meantime, since the foundations are 33 ft. above the Thames at high water, distant only 900 ft., natural subsoil drainage has continued its ordinary course. With the Thames on one side and the Fleet Ditch (now Farringdon Street) on the other, the gradual draining of this large area of land has eventually caused the substratum to contract and has thereby brought about the subsidence of the foundations of St. Paul's, and the ominous cracks and displacements in the cathedral itself. It is possible, of course, that the making of the Metropolitan Railway tunnel may have slightly hastened the final draining, but it is none the less certain that, even had no tunnels been made, sooner or later the subsidence in question must inevitably have taken place."

Mr. Millar's suggestion for remedying this deficiency of water is briefly to restore the quantity lost by natural drainage, and he suggests that pipes of a diameter of, say, 6 to 10 inches, with apertures bored at frequent intervals on all sides, should be sunk vertically to a depth of at least 40 ft. all round the building at suitable distances, and at intervals of 40 ft. from each other. "The pipes having a constant supply of water sufficient to keep them always full will enable the water to percolate at all levels into the soil, and in the course of years the ground will absorb a sufficient quantity to cause its expansion to its normal state, as under the conditions prevalent in the days of Wren. With the steady but infinitesimally slow expansion of the subsoil, the great structure will in all probability be lifted back into its proper position."

After reading this diagnosis of the trouble at St. Paul's, most engineers and architects will naturally pause to recover their breath. But the very ingenuity of Mr. Millar's suppositions will doubtless prevent them from following a first impulse to deal unkindly with him. The idea that the water stratum is likely to be bound to the small area around St. Paul's is a fallacy; but the difficulty is not that the water stratum if undisturbed would lose this water, but that it is necessary at various points, as for instance on the District Railway, to periodically pump the water to prevent flooding. It is this constant drain of water from the stratum which is the cause of the subsidence.

The formation of any tubes and sewers is feared by the technical advisers of the Dean and Chapter on the ground that they will probably form along their course a further means for the water to escape, resulting in probable further subsidence.

As to the idea for remedying the mischief, Mr. Millar can hardly realise how impossible his suggestion is. The idea of pouring water down pipes sunk round the cathedral would probably result in the flooding of cellars in the immediate vicinity on the south side, and would keep the District Railway Company continually pumping to prevent their line being turned into a canal. The idea that the ground would so expand as to lift the tremendous weight of St. Paul's up into position again, could only emanate from the fertile brain of an ingenious layman.



THE ruins of the famous Glastonbury Abbey come into the market on the 6th of this month, when they are to be sold by auction together with the mansion known as "The Abbey House," Glastonbury, in the grounds of which they stand.

These ruins are almost as well known as are those at Tintern, and it offers a grand opportunity for either the Government or the National Trust to acquire the place for the benefit of the nation. One's hope that it will be so acquired is, however, rather feeble, for the present Government is in no mood to spend money on artistic objects, and the Trust is handicapped by lack of funds.

Most probably the place will be acquired by one of our American visitors, and should this happen we shall be lucky if the ruins are not pulled down stone by stone for re-erection on the other side of the Atlantic.



# The Work of George Devey.—III.

(Conclusion.)



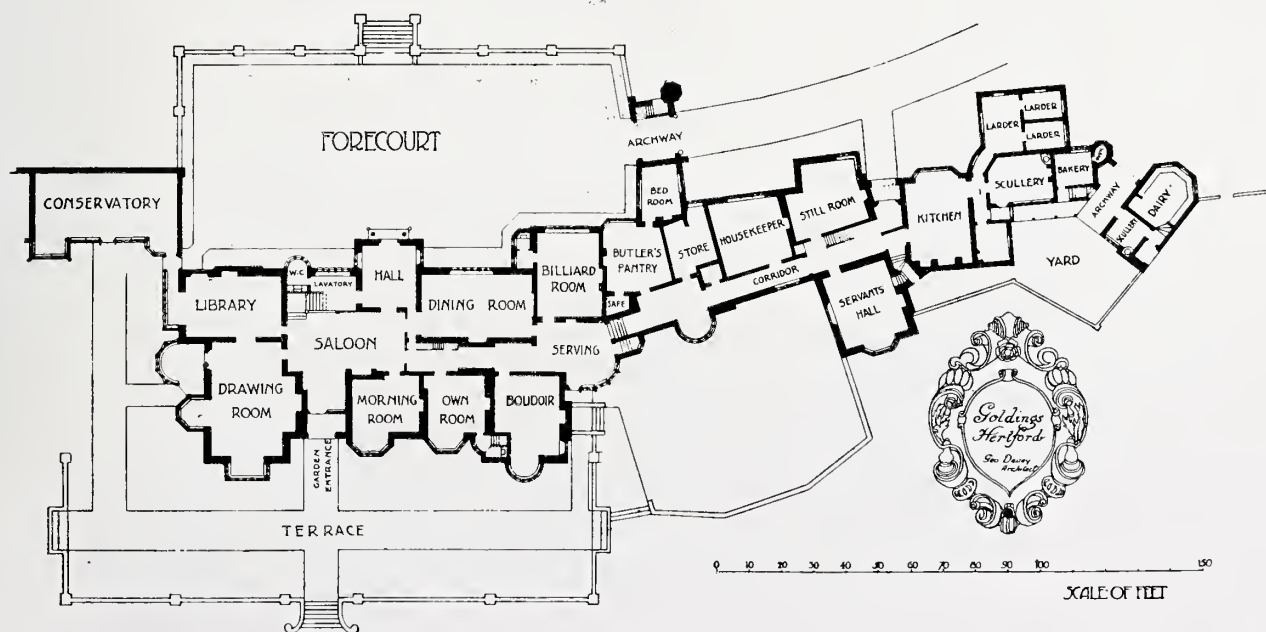
IN the conclusion of the second paper on Mr. Devey's work, attention was called to the general similarity in style of two of his most important designs—Killarney House and Goldings—although in plan, grouping, and in much of the

detail, they are of course quite distinct. This fact stands out in a certain pleasing contrast to many qualities of modern work. The horror of simple uniformity that seems to possess the latter-day designer, and the consequent feverish desire for complexity and striking originality, have banished all hope of harmony and of that tranquil completeness which comes from the rightful subservience of "features" to the effect of the whole. Mr. Devey found endless diversity in the simple variations of plan, and all the features that arose in this way were differentiated in virtue of their purpose, but never transgressed, in their form, the unwritten laws of the style.

The analysis of "style" into its component parts and qualities is always a tempting subject, but there is no space to linger over this pleasant ground, save in one particular only, which the author has pointed out in another place and can scarcely pass by entirely here. All Mr. Devey's work is marked by the prominence of the gable in the design, and a succession of gables (not by any means of uniform size), combined with tall stacks of chimneys and square or octagonal towers,

is quite the customary treatment of his skyline. But this gable-architecture needs more than anything else the introduction of vertical lines in the elevation—the reasons for which can be easily deduced from the general principles of Gothic work—and these vertical lines have been most happily supplied by a large number of bay-windows which extend to the height of two, three, or even more storeys. Goldings gives perhaps the best example of this, and the plan may be studied both for the convenience and beauty which this principle gives to the internal arrangement and for the picturesque charm which accrues to the external appearance. In this house, too, is exhibited in a very clear way the freedom with which the general arrangement of the rooms has been conceived, and it is not always easy to convince the incredulous that the plan comprises only new work. The main block of the building includes the principal rooms, which are disposed about the central saloon; thence the building continues in an irregular line to the north-east, being recessed considerably on the garden front, until it reaches the projecting square tower. This part, with the lower buildings beyond, comprises all the offices, and by its position neither enters into competition with the main block nor unduly overlooks the grounds, but on the other hand it supports the general effect to a great degree.

All the internal joinery at Goldings is, like that at Killarney, of exquisite workmanship and design, and the photographs of the oak parlour (or







MACHARIOCH HOUSE, KINTYRE.

FROM THE ORIGINAL WATER-COLOUR DRAWING BY GEORGE DEVEY.





GOLDINGS, HERTFORD: THE SOUTH FRONT.

*Photo: Bedford Lemere & Co.*

morning-room) and dining-room give some of its best features. The saloon, being only one storey high, is not altogether successful, but the oak staircase is a very fine piece of work. The plaster ceilings, too, are delightful in their beauty and effectiveness, and indeed the whole of the decoration has the full appearance of modern equipment without any of the modern incongruity of design, and the place is a true English home built on the traditional lines of restfulness and comfort.

The three lodges at Goldings include two very beautiful cottages in brickwork and thatch. Mr. Devey's skill in cottage-architecture seems to have taken more hold upon the public mind than his success in larger undertakings—an inevitable consequence, without doubt, of the extraordinary number of his minor works and their more prominent situation near the public highways. It is, however, in no way a reflection on his larger achievement to call attention to his unrivalled taste in smaller buildings; and indeed it is



GOLDINGS, HERTFORD: ENTRANCE COURTYARD.

*Photo: Bedford Lemere & Co.*



*Photo: Bedford Lemere & Co.*





The Morning-room.



The Dining-room.

GOLDINGS, HERTFORD.

*Photos: Bedford Lemere & Co.*

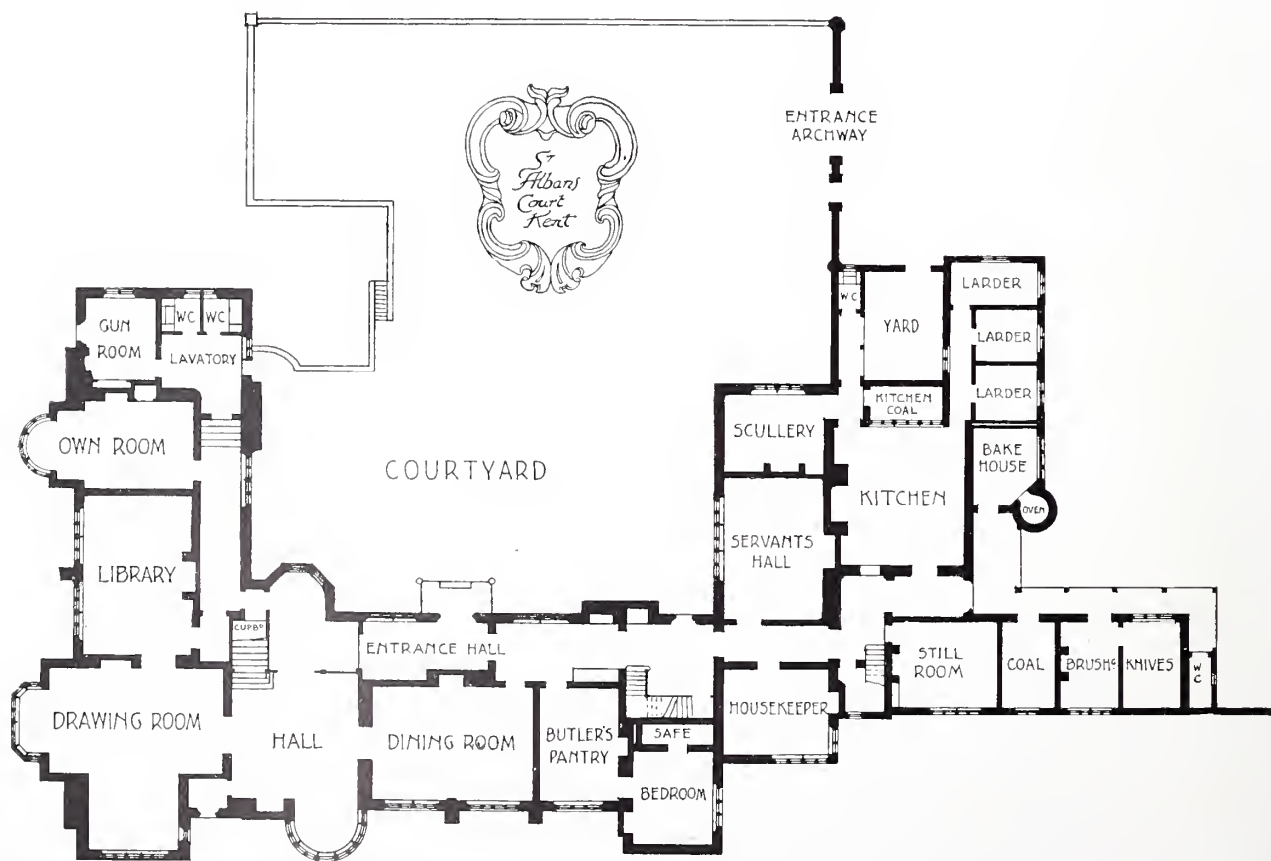


no small addition to his fame, for it is in the latter province that there are so many workers, and in no other are there so many dismal failures. It must of course be remembered that Mr. Devey was generally unrestrained by any consideration of cost and economy, and since he invariably used good materials in the simplest manner, it is little wonder that his success was great.

Not far from Goldings there lies another large house of Mr. Devey's design, Blakesware, a mile or two east of Ware. It was built for the late Sir Martin Gosselin, about a quarter of a mile from the site of the old Blakesware (*alias* "Blakesmoor"), celebrated in Charles Lamb's essay, and is a beautiful example of well-grouped brickwork, the garden and entrance fronts being exceedingly picturesque. The oak dining-room and the hall, with its galleries and organ loft, are very fine, and in both rooms the panelling has a strangely old-world aspect, due perhaps to the variation in the heights of the panels, and the beautifully dark tone which it has already acquired.

In the east of Kent between Canterbury and Dover is a house of less pretentious size than those that have been just described, which, however, absorbed a vast amount of the time and thought of its architect. It was built for W. O. Hammond, Esq., himself an artist and a personal friend of Mr. Devey's, and the two men spent

many a long day plotting and planning, altering and revising, till house, stables, and gardens approached as near the perfection of convenience and picturesqueness as was pretty well possible. St. Albans Court is indeed a complete and finished work of art; it is the residence now of Captain R. Slazenger, and in the course of a recent visit it was the writer's pleasant experience to hear from those who now enjoy its advantages nothing but praise for both the design and workmanship exhibited throughout the place. The situation of the house is attractive to a degree. Surrounded by an abundance of trees which stand at a convenient distance, it rests on the slope of a hill, the ground being made up on the south side to form several broad terraces which descend to a high retaining wall, that reaches from the lowest terrace to the level of the park, several feet beneath. To the west an unbroken sweep of lawn carries the eye between lofty trees to a charming distant view. The original house stood lower down in the hollow, where the stables are now. Some part of it, of brick and timber, dating from the sixteenth century, was carefully preserved and set the keynote to the new work—on the one side blending happily with the picturesque stable buildings and entrance archway, on the other forming a delightful background to the formal rose-garden shown in the photograph.



ST. ALBANS COURT, KENT. GROUND PLAN.

GEORGE DEVEY, ARCHITECT.





From the South-West.



Entrance Front.





South Front.



The Stables from the Terrace.

ST. ALBANS COURT, KENT.





VIEW FROM THE FORMAL GARDEN,  
ST. ALBANS COURT, KENT.

The terrace walls, doorways, flights of steps, and all the external accessories have been arranged with great skill, and form a most excellent setting to the house, which has been carefully planned in relation to the grounds and possesses external entrance doors in every convenient position. St. Albans Court is built of red brick with limestone dressings and stringcourses, upon a deep plinth of Kentish rag. Mr. Devey used the Kentish rag in the old manner, letting it rise in irregular courses and die into the brickwork at various heights, so that in the external chimney stacks it reaches ten to fifteen feet and then falls by easy steps to the level of the ground-floor window-sills. The entrance courtyard on the north side is the most striking piece of design to an architect's eye, since it possesses so much of the "atmosphere" of early work. Gables and tall well-grouped chimney-stacks follow one another round the three sides, while in one angle rises an octagonal tower finishing in a pretty tourelle or turret. In the centre of the front is a slender oriel window, semi-circular in plan, crowned by a parapet of pierced stone, and having a curved soffit that terminates directly over the centre of the front entrance, or perhaps in the hollow pendant that divides its pointed arch. The Kentish rag is here built in with great taste, and rises over the doorway to the oriel window, which is entirely of stone. This courtyard is entered on the left by two fine archways,

and is surrounded by a high retaining wall. The inscription over the small opening is as follows: "Incepto Gulmi Oxendon Hammond, sollertiâ et ingenio Georgii Devey opus hoc peractum est A.D. MDCCCLXIV. Quicquid agis prudentur ages et respice finem." The intersecting lines of dark headers in the brickwork have not been introduced with the usual freedom in this building, but are confined to the broad surfaces of those chimney-stacks which project beyond the external walls.

The plan and internal decoration of St. Albans Court exhibit in every point the same character of excellence that is so noticeable outside. The oak hall with its gallery and deep semi-circular bay window, which rises the full height of two storeys and is divided by three transomes, has an air of restfulness and dignity enhanced by the fine paintings framed in the panelling. From one side, wide folding doors open into the dining room, which is also panelled from floor to ceiling, and on the other into a large drawing-room, which opens again into the library. Both these last apartments have very elaborate fireplaces and overmantels. The chimney-piece in the hall has been refixed from the old house.

In our tour of inspection, seeking Mr. Devey's work, we have found ourselves again in Kent after starting thence from Penshurst and Betteshanger. There are still many hundreds of miles to travel, had we the time, to exhaust our list of houses and buildings. We must, however, content our-



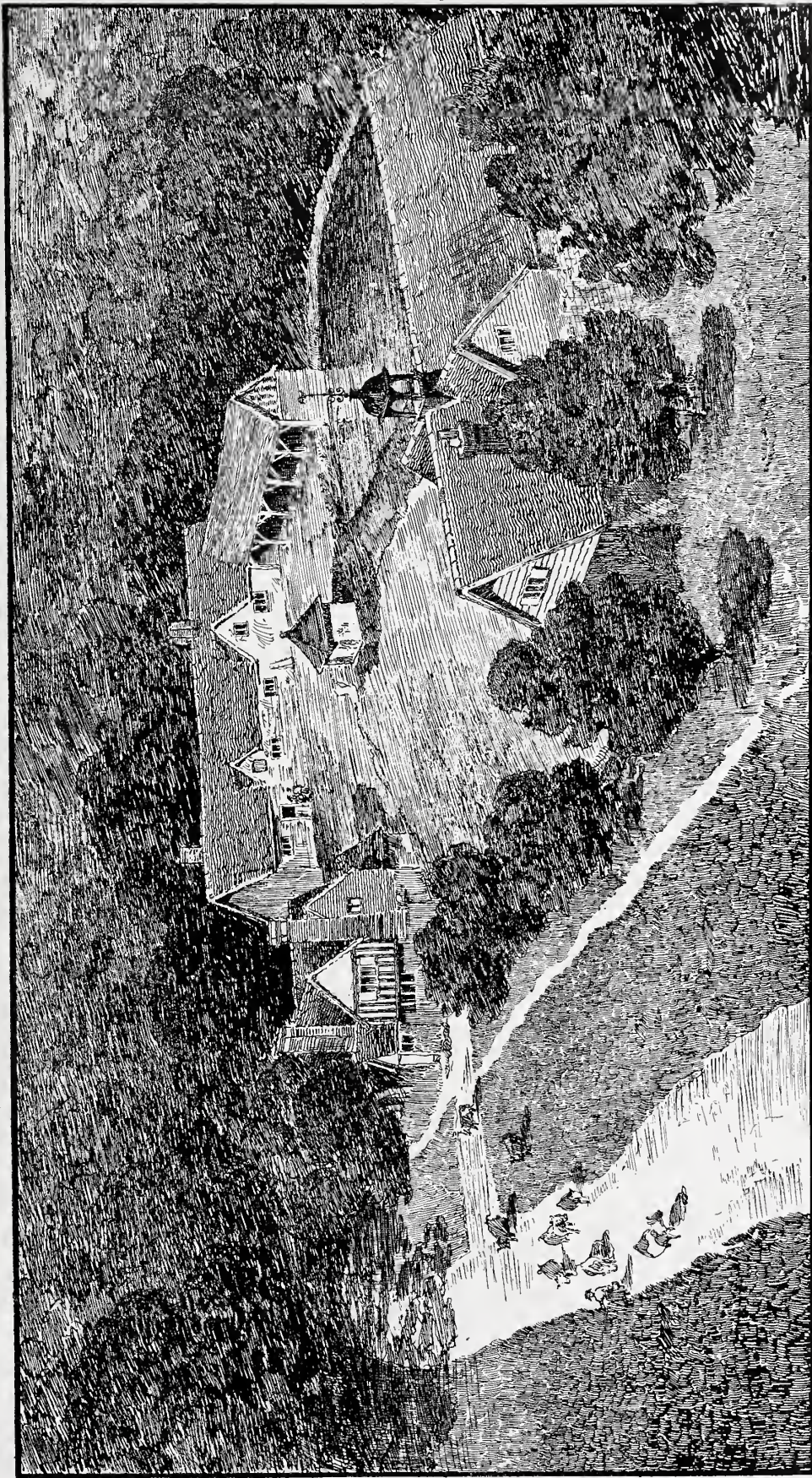
selves with the mention of a few of the chief names, and include a description of one or two only of the most noteworthy examples of the remaining work.

Quite near to St. Albans Court is Denne Hill, built for Colonel Dyson, and now the residence of J. E. Allen, Esq., a red brick house with large Dutch gables. A little further, at Walmer Castle, a new wing was added for the late Earl of Granville, and much of the picturesqueness of its present appearance is due to Mr. Devey's additions. The stone tower at the south end of the beach at Dover is another charming piece of work from his hands. Indeed, over twenty different important buildings in this county, besides numerous cottages, owe more or less of their present form to Mr. Devey, the largest of them all being the mansion of Hall Place, Leigh, near Tonbridge, the seat of S. Hope Morley, Esq. Among Mr. Devey's larger works Hall Place is certainly distinguished by its extremely picturesque entrance front, and also by the oak work of the saloon and central staircase. The sky line is so charmingly broken by the two square towers and two octagonal turrets, and the whole mass of the building is so ingeniously disposed, that one cannot but be deeply impressed by a sense of its beauty. The expenditure at Hall Place was unrestrained, and all the work on the old house (which was at length abandoned), on the new building, and on the most delightful group of stabling, taken together, produced perhaps the largest undertaking, from a monetary point of view, carried out by Mr. Devey's office. The oak work, mentioned above, is elaborately and very beautifully carved, and in both design and workmanship it is easily first among houses which, as we have pointed out, excel in this very thing.

Remaining south of the Thames, we will just note the largest works from east to west. The late Earl of Cranbrook employed Mr. Devey in a good deal of charming country work at Benenden and Cranbrook. Then in Sussex a large wing was added to the historic mansion of Brickwall for Edward Frewen, Esq. Ashfold, Handcross, was almost entirely rebuilt for the late Eric C. Smith, Esq., and was made into a house of very striking beauty. Rofant, formerly the seat of Sir C. M. Lampson; Worth Park, near Crawley (for Mrs. Montefiore); Knowle Park, Cranleigh (for Sir George Bonham) and Gravetye, East Grinstead (for W. Robinson, Esq.), were all largely remodelled and increased in size. In Surrey, besides Coombe Warren, there was built its neighbour Coombe Cottage, a most admirable design of low proportions and quaint fashioning, built originally for the first Lord Revelstoke, but now owned by Lord Charles Beresford. Monkshatch, near Guild-

ford, was a new house for the late A. K. Hichens, Esq., and Durdans, near Epsom, was entirely altered for the Earl of Rosebery. Among the works in Hampshire is first the fine mansion Longwood, near Winchester, the property of the Earl of Northesk. Longwood ranks among the half-dozen of Mr. Devey's largest houses, and is remarkable in its breadth of treatment and composition. Second perhaps is Minley Manor, which received interesting additions, and then may follow the work done at Farnborough for T. Longman, Esq. (where at present the Empress Eugénie resides), at Bossington for W. H. Deverell, Esq.; also Grateley House, and the beautiful little residence in the heart of the New Forest which was built for Lady Surtees, formerly called Lynwood, but since renamed The Stydd House. In Wiltshire are Zeals House, Mere, an excellent building of stone, and the delightful little thatched lodges at Fonthill. And further westward are Gaunt's House, Wimborne, the seat of Sir Richard Glyn; Melbury, the seat of the Earl of Ilchester; Membland, near Plymouth, the residence of the late Lord Revelstoke, and two houses respectively at Jacobstow (N. Devon), and Tregavethan, near Truro. Of these by far the most interesting is Melbury House, and the work here is of such beauty that it calls for more than a mere passing remark. The original house, built of Ham Hill stone, was of considerable antiquity, although externally it had been cased or rebuilt in the style of the Later Renaissance. However, a central octagonal tower or lantern, of bold size and charming proportions, which survived from the original Late Gothic period, seems to have influenced the whole character of the subsequent work, so much so that even the Renaissance front has gables with Gothic finials. To this house Sedding built a new wing, including a large library with open-timber roof, and after him Mr. Devey was called in to more than double the size of the whole building. This he did in a most masterly manner, and the effect is the more interesting in that, first, the material used was not the customary red brick, but stone—and Ham Hill stone with its warm colour and beautiful grain; and, second, the style was more distinctly Gothic than usual with Mr. Devey's work, although the Renaissance influence is still to be seen, and is undisguised in the terrace walls and other features. Mr. Devey's additions to Melbury were very extensive, and group charmingly with the original building. From Sedding's library, which is considerably recessed from the garden front, was brought forward a long wing, ending in a lofty and massive tower. This wing was carried also in the opposite direction to form entirely new offices and suites of





SKETCH FOR MODEL FARM IN SILESIA.  
DRAWN BY EDMUND L. WRITTEN FROM A WATER-COLOUR BY GEORGE DEVEY.





LODGE AT FONIHILL.

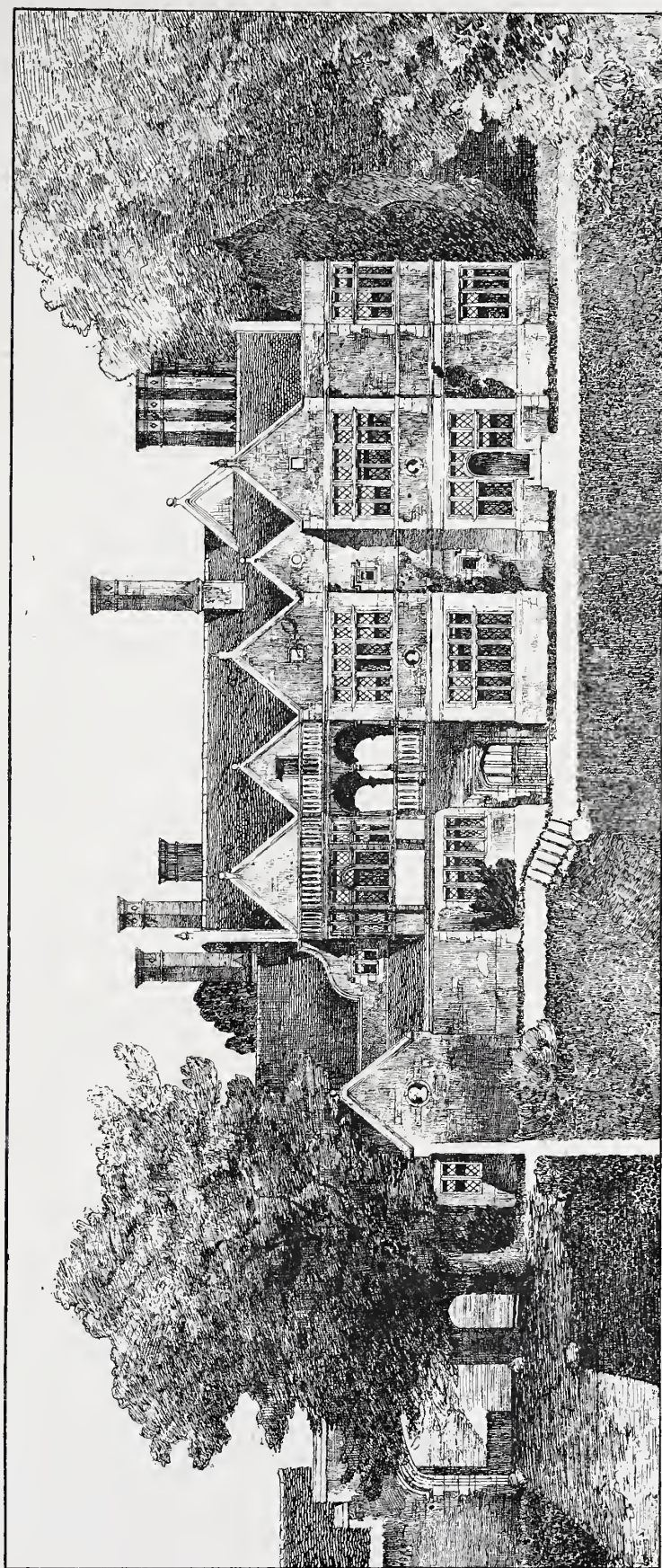
DRAWN BY E. L. WRATTEN.

bedrooms above, and continuing around the four sides of a quadrangle it returned to the house at the opposite point to the library. Here was placed a low tower with entrance archway, forming a *porte cochère* from which the carriages turn into the new courtyard. In the grouping of features, in the detail, in the colour, and in the sum of all these things, there is a degree of picturesqueness and alluring beauty scarcely excelled elsewhere. One could wish that the Renaissance fronts had been harmonised by the substitution of stone mullions in place of the present sash windows, and then indeed the mansion would be unrivalled in its consistent charm and infinite variety of arrangement and disposition.

Passing north-east we can do no more than enumerate the following: in Gloucestershire a beautiful vicarage in stone with stone tiles at Wickwar for the Earl of Ducie, and Culver House near Stroud, remodelled for the late Rev. Lord Charles Thynne. In Oxfordshire an elaborate railway inn at Chipping Norton, also for the Earl of Ducie, Wilcote Manor (illustrated here) for Charles Sartoris, Esq., a picturesque Bank in half-timber work at Thame, and several houses along the Thames valley, including some charming lodges and cottages for the late Duchess

of Sutherland at Cliveden. But it is in Buckinghamshire perhaps that Mr. Devey's influence has been chiefly felt, for so many of the new buildings in this county were designed by him that local architects were attracted to his manner, and certain characteristics of his style have become quite familiar to those who know this part of the country. Ascott, the residence of Leopold de Rothschild, Esq., was but a miniature farmhouse when Mr. Devey first saw it. To-day it is a large and well-appointed mansion, with stables, kennels, lodges, and beautiful gardens laid out with great taste and care. Yet despite the fact that the buildings have grown to such size and importance they still preserve their "cottage" character, being built very low, and of half-timber work. The variation in the levels of the bedroom floor throughout the great length of the building gives endless opportunities for picturesque treatment, and the overhanging storeys, gables, and angle-stacks of chimneys are all grouped in charming proportion. Another large house in half-timber work was built at Akeley Wood. Of all the undertakings carried out in Buckinghamshire, the greatest proportion was for different members of the Rothschild family, who have done so much to make the county





WILCOTE, OXFORDSHIRE.

DRAWN BY E. L. WRATTEN FROM A WATER-COLOUR BY GEORGE DEVEY



prosperous. At Tring, Aston Clinton, Waddesden, and Mentmore (before and after the last-named passed into the hands of Lord Rosebery), at Eythrope and at Aylesbury, numerous works were carried out at their instance. Miss Alice de Rothschild's summer residence at Eythrope is a wholly successful and very quaint design in stone more in the style of the French Renaissance, but the stables which surround a courtyard have round towers at the angles and give quite a mediæval impression. Rectories at Chearsley, Wendover, and Cheddington, schools at Dinton and Aylesbury, and the restoration of Buckland Church, by no means exhaust the county's record.

Rapidly glancing over the rest of England we must record the enlargement of the beautiful half-timber mansion, Pitchford Hall, the seat of Colonel C. J. Cotes in Shropshire, also additions to Lilleshall for the Duke of Sutherland, for whom much work was done in England and Scotland. In Shropshire, too, is Adderley Hall, an entirely new house, ranking with Killarney and Goldings in size and beauty. This was built for Reginald Corbet, Esq., and is well worth studying as a piece of noble design and planning. In Derbyshire there were extensive additions to Sudbury Hall for Lord Vernon, and work at Rangemoor, Burton-on-Trent, for Lord Burton. In Lancashire, a most picturesque extension of a fine old house, Smithills Hall near Bolton, and alterations at Knowsley for the Earl of Derby, besides a new house at Hartford. In Yorkshire were the rebuilding in charming taste of Thorpe Hall, Brantingham, for the late Christopher Sykes, Esq.; large additions to Rawcliffe Hall, Goole; and the erection of Bishop Burton Hall—a new house with stables. Also additions at Myton Hall, Helperby, for Major H. M. Stapylton; at Byram, Ferrybridge, for Sir Jn. Ramsden; at Duncombe Park for the Earl of Feversham; and at Wentworth House for Earl Fitzwilliam. Many very interesting buildings were erected in Northamptonshire for Earl Spencer; in Huntingdon was built Stoneley Grange at Kimbolton, and in Nottinghamshire Hodsock Priory was rebuilt for Sir George Mellish. Scotland, too, possesses many of Mr. Devey's buildings, but none of the first importance excepting perhaps Machariorch House, which the Duke of Argyll (then Marquis of Lorne) had rebuilt for

the Princess Louise. The drawing of Mr. Devey's reproduced on p. 294 is one of a series of sketches which were submitted to the Princess, who is known to have much admired the genius and personal qualities of the architect.

In London, Mr. Devey carried out a large amount of work, consisting chiefly in internal alterations, and decoration, work which it is somewhat difficult to trace in many places, owing to subsequent modification by other hands. Although, however, his activity was chiefly confined to country work, he built several town houses, amongst which No. 41, Grosvenor Square for the present Lord Nunburnholme, and several houses in Lennox Gardens, are the most important, and these are sufficient to show the aims which he had in view. He started the idea, which has now become general, of giving to each house a distinct and individual character, using a free treatment of Renaissance detail, and prepared the way for the charming style which Mr. Norman Shaw has since carried to perfection.

So, in a very brief and cursory fashion, we have touched upon the chief of those buildings which Mr. Devey designed and built between 1850 and the year of his death. Since his practice started some time before the half century, he was spending, through more than forty years, an untiring energy in the proclamation and advocacy of a new Gospel in domestic architecture, more by example than by precept, and by private influence than by any very public propaganda. But throughout those years, and even to the present day when the design of country houses has engrossed the attention of so many able men, his name has stood for a refinement of taste and a power and skill in design that is not often reached, and in the words of Lord Northbourne we may be sure that in distant years "Mr Devey's work will stand the test of time and also the contemporary criticism of the architect of the future." He intuitively perceived the direction that the best opinion would take, nay more, he himself largely laid down the lines and educated the public taste; and although it may take some time, we may be sure that there will one day be a full recognition of the great service which he rendered his profession and the architectural art of the country.

WALTER H. GODFREY.



# The Practical Exemplar of Architecture—XIII.



*Photo : City Art Photo Co.*

PINE END, NEAR KINGSGATE CASTLE, NORTH FORELAND.



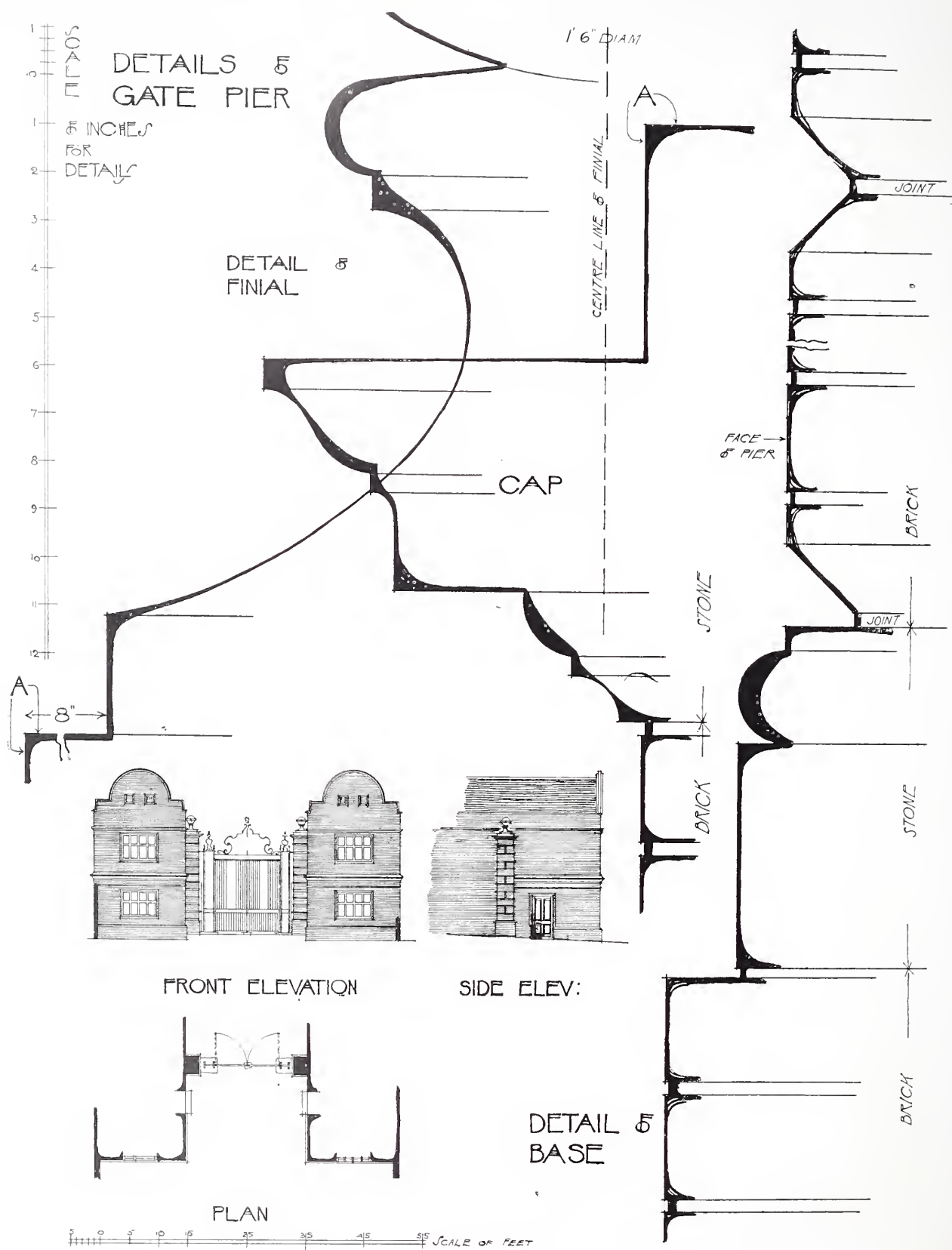






GATE AND LODGES AT ALDERMASTON. DETAIL VIEWS.

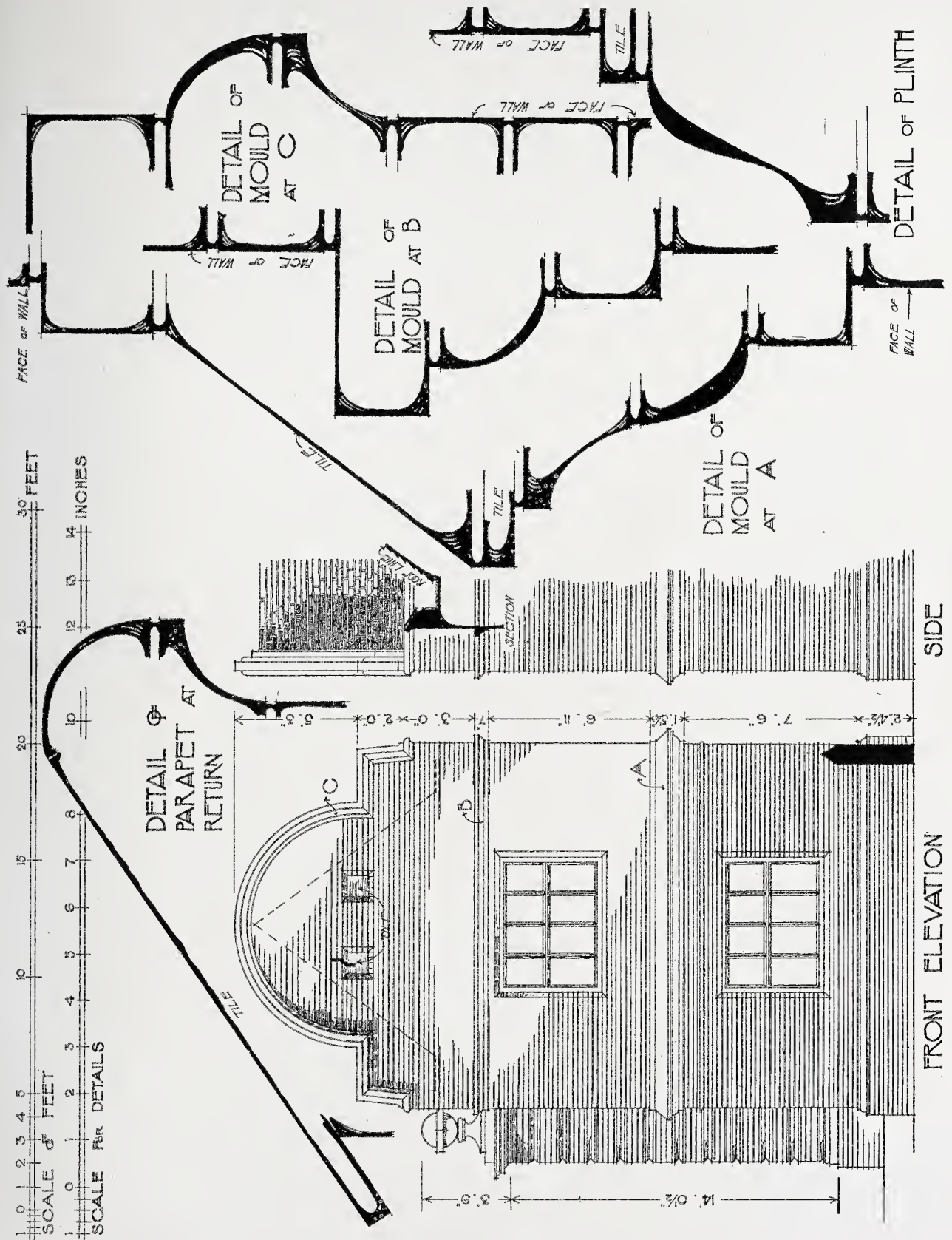




GATE AND LODGES AT ALDERMASTON. DETAILS.

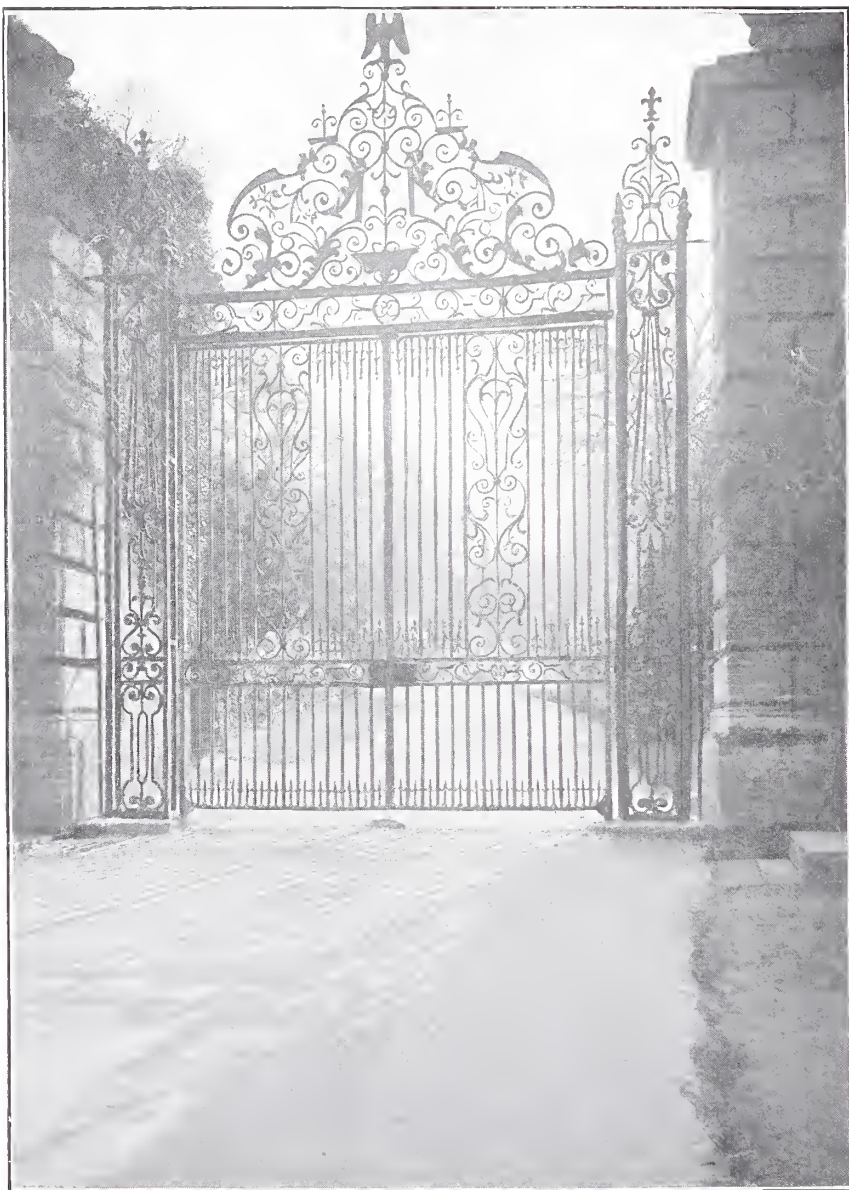
MEASURED AND DRAWN BY HUGH A. MCQUEEN





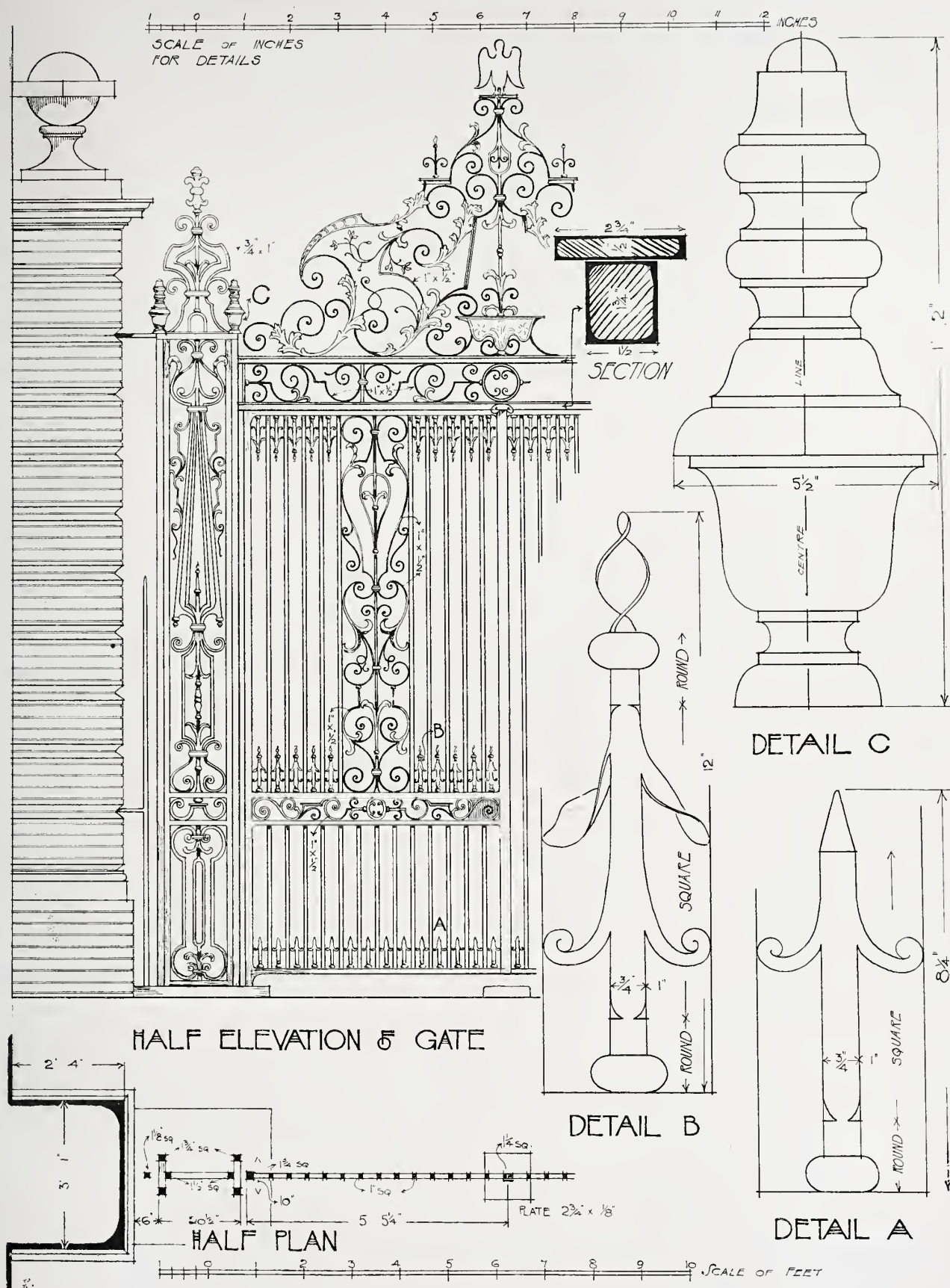
GATE AND LODGES AT ALDERMASTON. DETAILS OF LODGES.  
MEASURED AND DRAWN BY HUGH A. MCQUEEN.





THE GATE AT ALDERMASTON. VIEW AND DETAIL.





GATE AND LODGES AT ALDERMASTON. DETAILS OF GATE AND PIERS.

MEASURED AND DRAWN BY HUGH A. McQUEEN.



# A Sketch of Irish Ecclesiastical Architecture.

## VII.—INCREASED FOREIGN INFLUENCE.

### PART I.

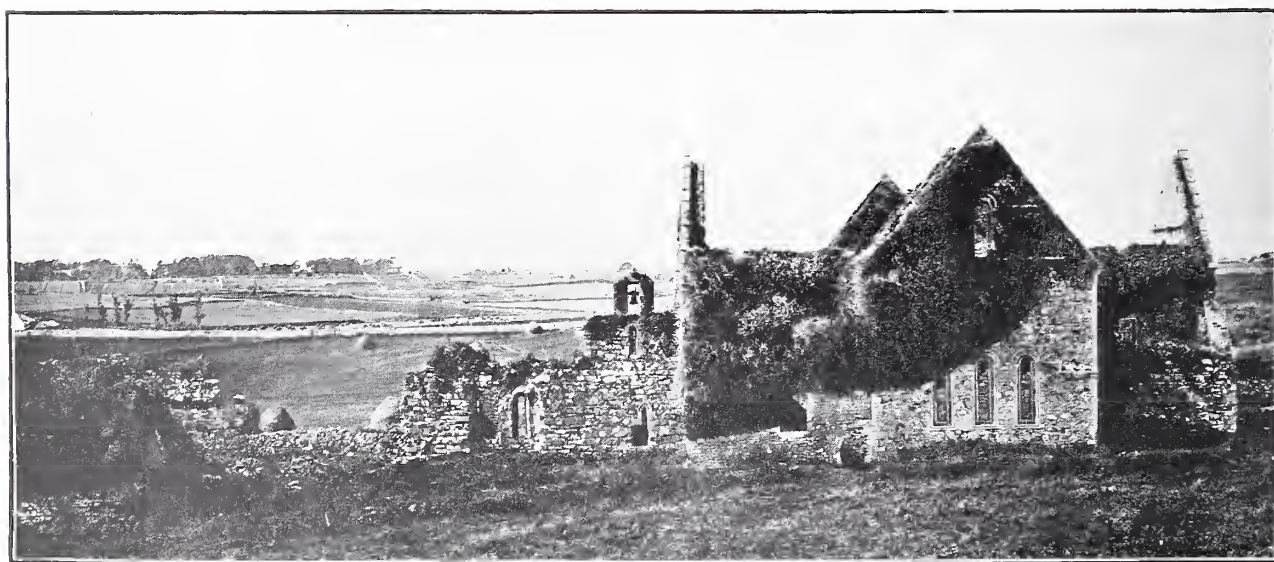


WE have already seen cause for believing that Architecture in Ireland, as elsewhere, had not been independent of the developments of that art abroad, though the Irish had not copied these slavishly, but had assimilated them, adapting and working

them out for themselves in accordance with their own genius and their earlier artistic attainments. However, towards the end of the twelfth century the influence of English Architecture becomes much stronger; English workmen were (it is impossible to doubt) introduced into Ireland by the invaders—even the parts of England from which they came can be determined; and English churches were built on Irish soil, the example of whose style had a wide-spreading influence, and opened the way for the introduction of pure Gothic Architecture.

Not long after 1170, under the influence of St. Laurence O'Toole, the complete rebuilding of Christchurch, Dublin, was begun<sup>72</sup> by Richard de Clare, Earl of Pembroke, better known as "Strongbow," and by Robert FitzStephen and Raymond le Gros,

Geraldines from St. David's. This was an English church<sup>73</sup> in the style of the Transition. The carving is of "Somersetshire" type; it bears considerable resemblance to the earliest work at Wells; but it seems as certain as such a thing can be that it was not directly from that district that the pioneers of Transitional and Early Gothic Architecture came to Ireland, but from the south-west of Wales—including that part of Pembrokeshire called "Little England beyond Wales"—which adopted its architectural ideas in the main from Somersetshire. Since this influence upon Ireland continued in the thirteenth century, it will be best at once to set down its principal marks, whether they appear in Transitional or in fully developed Early Gothic Architecture. Not only are some of these plain by themselves, and the combination of them more striking still, but it is also natural that workmen should have been drawn from that neighbouring part of England whence the first invaders mostly came. Yet we need not look to Christchurch Cathedral for all the signs of this connection, or suppose that the influence came only through this channel: it would set an example, and open a door for further importation of ideas, architects, and workmen from the same quarter; and these may have been supplemented from Somersetshire through Bristol.<sup>74</sup>



BALLINTOBER ABBEY, FROM THE EAST.

<sup>72</sup> We do not know at what rate it progressed.

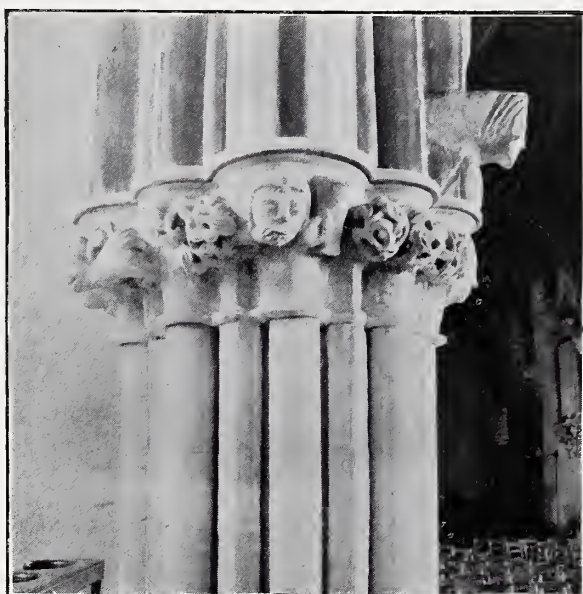
<sup>73</sup> This is in general true of the later work (in the nave) as well. But Parker, in the *Gentleman's Magazine* ("Notes on the Architecture of Ireland") for Jan. 1864 (p. 13), says:—"The windows of the north aisle [of the nave] . . . offer some peculiarities which are decidedly Irish. They have the same form which we find in the earliest Irish buildings, and which has been carried down through all styles to this date, or later; that is, the windows which are plain lancets are wider at the bottom than the top . . . The bands are angular, which is another peculiarity." As to the windows, his engraving shows a slight but unmistakable narrowing; since then the church has been restored. As they stand at present, I was unable to measure them, and without this could not feel certain whether they now narrow or not; the Head Verger was sure that they did not. But Parker was a trained observer; and on the whole it seems probable that

there was some Irish influence of native workmen employed on the building, though they have obviously been directed and controlled by Englishmen.

<sup>74</sup> About the year 1202, William de Burgh granted the village of Ardumur (Co. Antrim) with the church and all its appurtenances to Richard, one of the monks of Glastonbury, to found a priory to the honour of God and the Virgin Mary. Archdall, *Monasticon Hibernicum*.

At Christchurch, Dublin, when a mass of masonry, built against the north aisle of the nave to secure it, was removed, "it was discovered that the buttresses had engaged nook-shafts in their angles, with carved capitals and moulded bases, almost identical with the transept buttresses at Glastonbury Abbey. These are reproduced in the present work." Butler, *The Cathedral Church of the Holy Trinity, Dublin*.

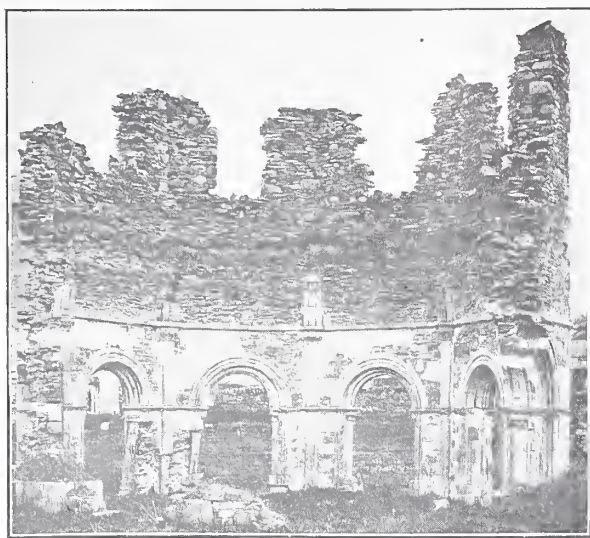




S. W. DOORWAY, CASHEL CATHEDRAL—THE TOOTHACHE.  
SOUTH TRANSEPT, BLACK ABBEY, KILKENNY  
(FOURTEENTH-CENTURY WINDOW).  
DOORWAY IN CHANCEL, CASHEL CATHEDRAL  
(THIRTEENTH-CENTURY BILLET).

AUMBRY OR PISCINA, KILKENNY CATHEDRAL.  
CAPITALS, ST. MARY'S, HAVERFORDWEST—THE  
TOOTHACHE.  
CHANCEL, CORCOMROE ABBEY.





"BAPTISTERY," MELLIFONT ABBEY.

We have already noticed the resemblance of the short pillars raised above a wall separating nave and aisle in the western part of Jerpoint Abbey Church to the like arrangement at Strata Florida, in Cardiganshire (founded in 1164 or in 1180). At Christchurch Cathedral the shafts in the windows are banded at unusually short intervals (of  $16\frac{1}{4}$  inches) both in the nave aisle<sup>75</sup> and in the ruins of the chapter-house (all these were probably built between 1213 and 1255). The same is to be noticed in the north porch at Wells, and in the triplet of windows at the east end of St. David's Cathedral,<sup>76</sup> where, the shafts being of the same stone as the rest, this peculiarity cannot be due to any difficulty in getting longer pieces of



CAPITALS UNDER CHANCEL ARCH, INISMAIN.

<sup>75</sup> The south side of the nave came down with the groined roof in 1562, and was not then rebuilt in its original fashion; the north side is old work restored, and has now been copied on the south side.

<sup>76</sup> The crossing and choir at St. David's, built soon after 1180, were more or less ruined by the fall of the tower in 1220; but this does not seem to have injured the lower part of the east wall. And the restoration of the part ruined adhered very closely to the original Transitional style, the old material being probably used to a large extent.

<sup>77</sup> That this is not a piece of fanciful restoration at Christ-

marble, and is doubtless intentional and designed for ornament. The shafts of the east windows in Cashel Cathedral had frequent bands, at shorter intervals than any other pillars in the building; a similar use of them is noticeable in the west window of Boyle Abbey. Such bands are at Kilkenny Cathedral put round the moulding of the semicircular inner arch of the north door. This is much more unusual; but it is similar to the western doorway at Strata Florida, though there the Celtic termination of their outer ends in spirals of quite Irish appearance is very striking.

In the eastern triplet at St. David's, both inside and outside, the moulding is carried round the bottom of the window, as in a picture frame. The same is the case in windows at Christchurch, Dublin, and this feature is common in Ireland at the east end of churches, as at Inismain, O'Melaghlins Church, Clonmacnoise, and at Abbey Knockmoy, not to mention other instances.<sup>77</sup> It is probably an extension of this idea that in Cashel Cathedral the small upper windows of the choir, which



ST. DOULGUGH'S, FROM THE WEST.

externally are quatrefoils, on the inside open under segmental arches which are reproduced below them, though their sides are formed by small pillars.

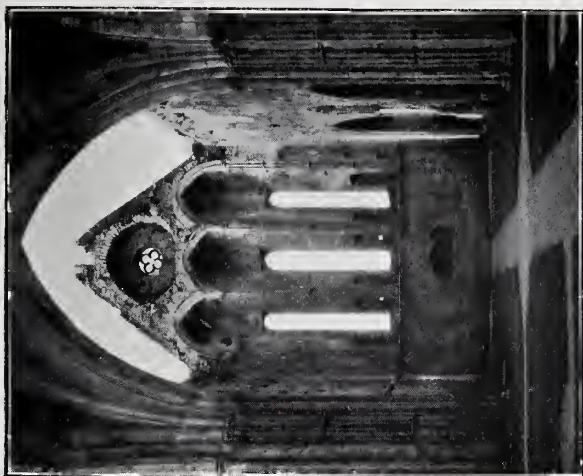
The use of alternate bands of dark and light stone is characteristic of St. David's, the splendid purple stone available close at hand doubtless suggesting this. A similar effect is produced at Kilkenny—and in the chancel arch of Ardmore Cathedral, though this example may probably be of rather late date.

Any one who has seen St. David's Cathedral will have noticed how very extensively a particular form of capital is used there—a kind of scollop, curving outwards like stalks; it is also to be found in the ruins of Strata Florida. The capitals under the arch leading into St. Laurence O'Toole's Chapel, in the south

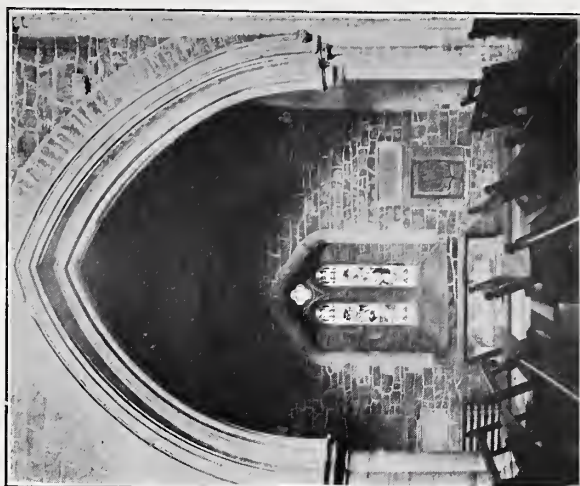
church is quite plain from at least one old stone remaining in the west window of the north aisle—which, like the other old stones there, has been rightly left unscraped—also from the east windows of the chapter-house. The windows at the east end of St. David's Cathedral have been stopped and filled with mosaics.

A round moulding also completely encircles the doorway of the Round Tower at Ardmore. There are signs that this Tower belongs to some late date in the twelfth century; but the "architrave" in some also of the earlier Round Towers runs round below the doorway, and this may have helped to set an example.

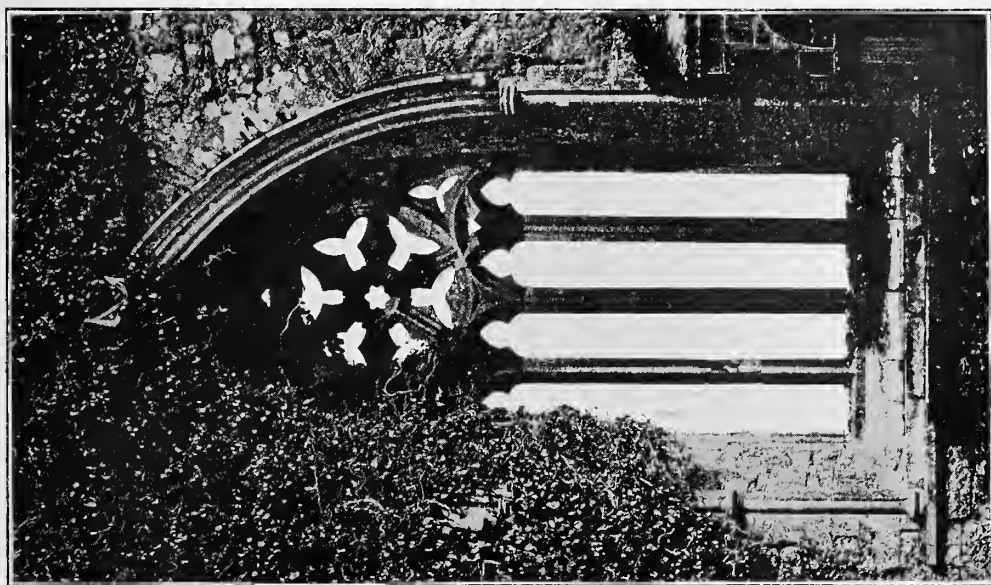




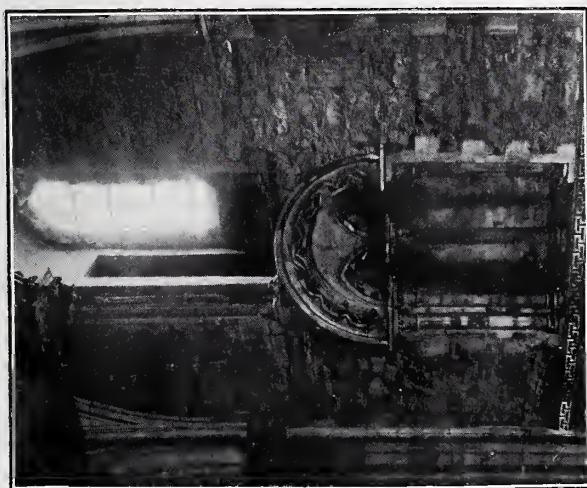
NORTH TRANSEPT, CASHEL CATHEDRAL.



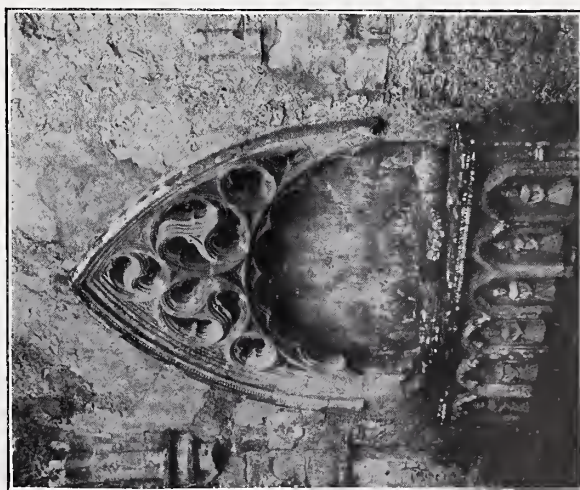
PART OF ARCADE AND NORTH AISLE,  
KILKENNY CATHEDRAL.



EAST WINDOW, FEENAGH ABBEY.



TRIFORIUM OF SOUTH TRANSEPT,  
CHRISTCHURCH, DUBLIN.



TOMB AT DUNGEN PRIORY  
(FOURTEENTH CENTURY OR LATER).



transept of Christchurch, are precisely similar to this.<sup>78</sup> The same form of key-pattern is prominently used both at St. David's and at Christchurch (as well as at Glendalough), and the forms of chevron used at Christchurch find parallels at St. David's—though no doubt also elsewhere in England.

The foliage at Christchurch is of a decidedly "Somersetshire" type. This is noticeable to some extent in the earlier carving of the transepts and the western part of the choir, which resembles the carving in the north porch at Wells; it is still more marked in the later carving of the nave arcade in the Dublin Cathedral, where the capitals resemble the second stage of carving at Wells, as regards both the foliage itself and the framing of heads in it. And Pembrokeshire supplies a link between the two, for the capitals in St. Mary's, Haverfordwest, are like those at Wells on the one hand and those at Christchurch on the other. Nor does the Somersetshire, or Pembrokeshire, influence end in Dublin. In Kilkenny Cathedral the capitals are mostly plain; but there is a tomb in the north transept where they have carving of very similar character, which may also be traced in the capitals of the south porch there, and to some extent at Cashel Cathedral. Here there is in particular a link which can hardly be a mere coincidence. In 1274 died William Bytton, Bishop of Bath and Wells. He was locally canonised after his death, and was invoked specially in cases of toothache. The capitals in the south transept of Wells Cathedral show many representations of persons thus suffering—for instance with a hand in the mouth—carved in his honour. On the north side of the chancel at St. Mary's, Haverfordwest, is a capital of a similar kind, also in the south-west doorway of Cashel Cathedral, though both these may be a mere copying of the design at Wells, without a thought of St. William Bytton.

There is also an architectural link between the Bishop's palace at Wells (this part of it was built before 1242), Pembrokeshire, and Ireland. On the first floor of the palace the windows have, inside, a trefoiled arch, resting upon shafts of dark marble, the openings to the outside being a pair of lights with trefoiled heads and a quatrefoil over these; one at least of the windows is on the outside absolutely plain, without even a dripstone to give unity to each group of openings. At St. Mary's, Haverfordwest, the outside of this window is in general reproduced, while in the windows of the nave aisles at Kilkenny Cathedral the inside is like the example at Wells, simplified—the shafts, for instance, being omitted.

In some of these resemblances the one instance may not be copied directly from the other, and it is possible that in some cases an experiment may first have been tried in Ireland; but the main stream was of course in the other direction, and the general connection, as described above, is plain.

We may now look at a few specimens of the Transitional Architecture planted in Ireland and assimilated there; it will not be necessary to draw special attention to the points in them which confirm what has been already said. It is likely, of course, that the foreign influence should have taken some little time to spread, so that Irish buildings may well be later than those of the style most nearly corresponding in England.

We are told that in the year 1203 "Moelettrim O'Deabratha, the reverend priest of Ardmore, died, after he had ordered and finished the church of Ardmore." This cathedral, as we have seen, has a west front probably of the twelfth century, and it certainly contains in the chancel masonry belonging to a still earlier building. But most of its detail must belong to about the period suggested. The small west window is recessed on the inside under a group of late Norman or Transitional mouldings, and its arch rested on detached shafts, now removed; there is a fine doorway of similar character in the north wall of the nave near the west end. Part of this wall is roughly panelled on the inside; towards the west the panels are square-headed; further east they are in the form of a pointed arch. Over the windows of the nave, both outside and inside, there is a hood-moulding, forming part of a string-course. The form of the abaci and the foliage below the chancel arch have rather a French look, though similar work is to be found in English Transitional building. The present arch is (as has been mentioned above) of light and dark stone alternately; its mouldings suggest a later date, and the chancel has certainly undergone alterations at some subsequent period. From the extra capitals (one of which is scalloped) and the spring of arches on each side of the chancel arch it is plain that aisles have been intended but not carried to completion.

In 1206 the Abbey Church at Newtown Trim was founded by Simon de Rochfort for Canons Regular of St. Victor, to be the Cathedral of Meath, the See being transferred from Clonard. It has been a fine building of Transitional Architecture. On the outside of it are "pilaster buttresses"—broad strips of projecting masonry, such as are generally found in Norman work, though they occur in the fortified church tower at Clymping, in Sussex—which shows signs of Transition. The original windows in the chancel were tall lancets, the shafts being banded, and having round abaci on their capitals. The sedilia are round-headed, ornamented with very shallow mouldings. The building thus combines Norman features with developed thirteenth-century architecture—of English type, as the round caps show. It had (or was intended to have) a groined roof.

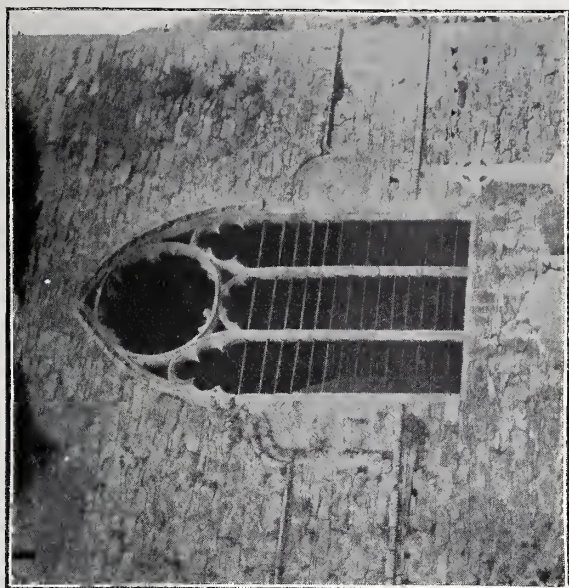
Ballintober Abbey, Co. Mayo, was founded for Austin Canons by a king of Connaught in 1216<sup>79</sup>; it is

<sup>78</sup> In two capitals on the north side of the choir at St. Patrick's Cathedral, Dublin, there is an adaptation of the form of capital mentioned above, covered by or worked into foliage of a rather early type. These are, I believe, unrestored; but it is not so easy to prove this there as at Christchurch,

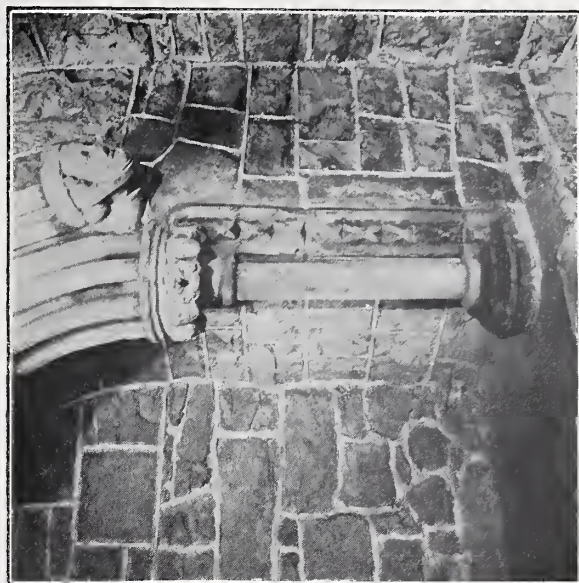
where the old stones are left unscraped. A capital like that at St. David's occurs in two forms in the nave of Boyle Abbey.

<sup>79</sup> The choir and transepts are now used as a Roman Catholic Church.

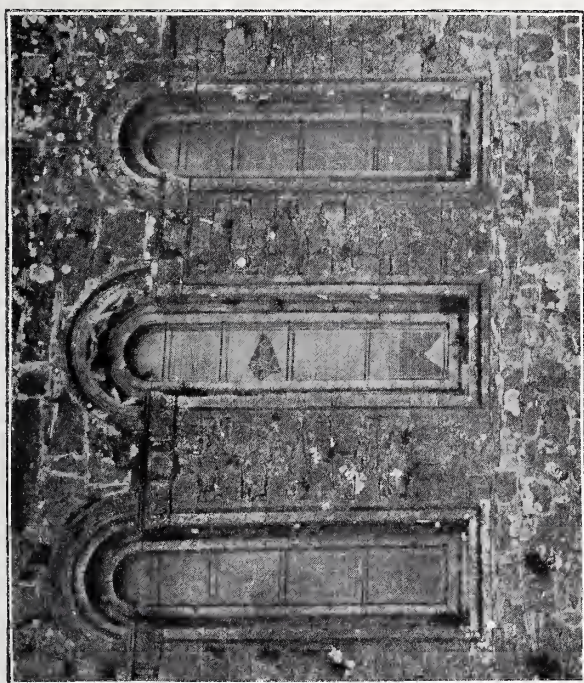




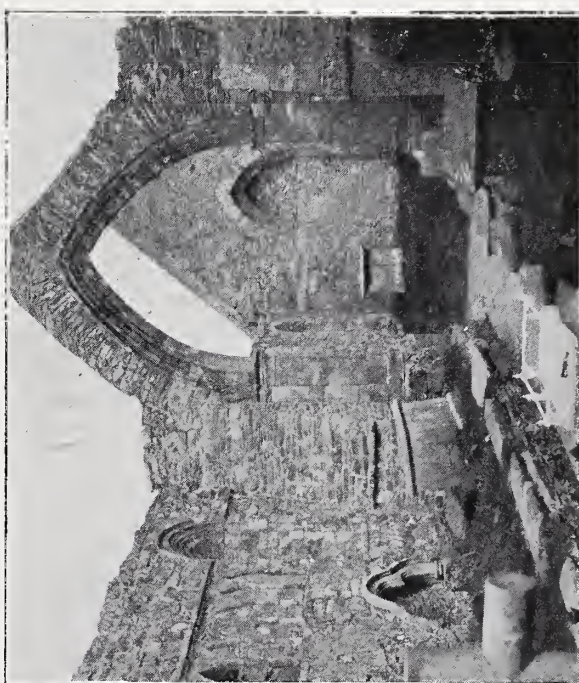
EAST WINDOW, JERPOINT ABBEY  
(FOURTEENTH CENTURY).



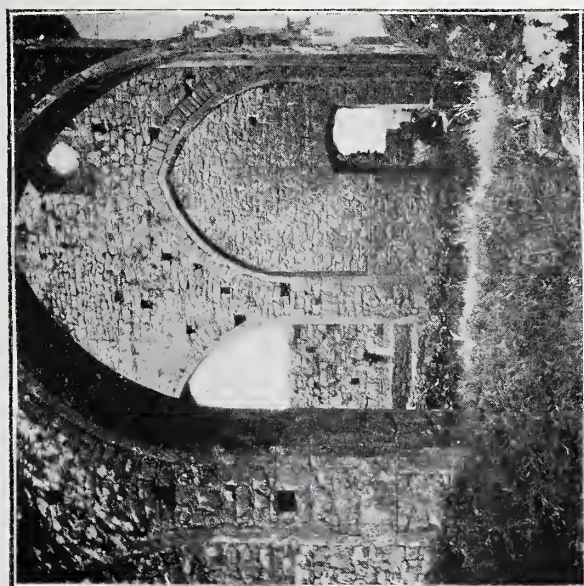
TOMB IN KILKENNY CATHEDRAL.



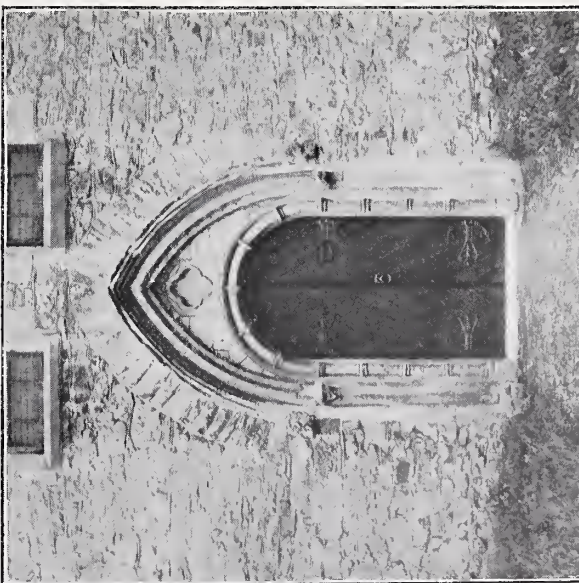
EAST WINDOWS, BALLINTOBER ABBEY.



ARDMORE CATHEDRAL, FROM W.S.W.

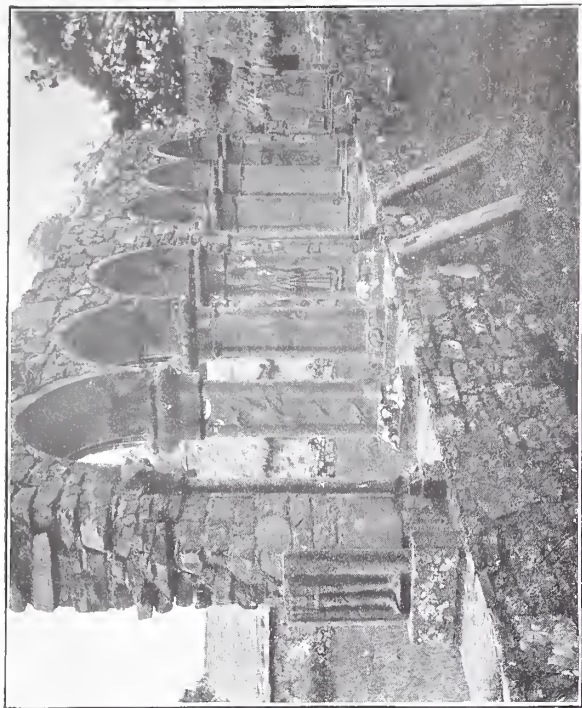


BAY OF NAVE, HORE ABBEY.

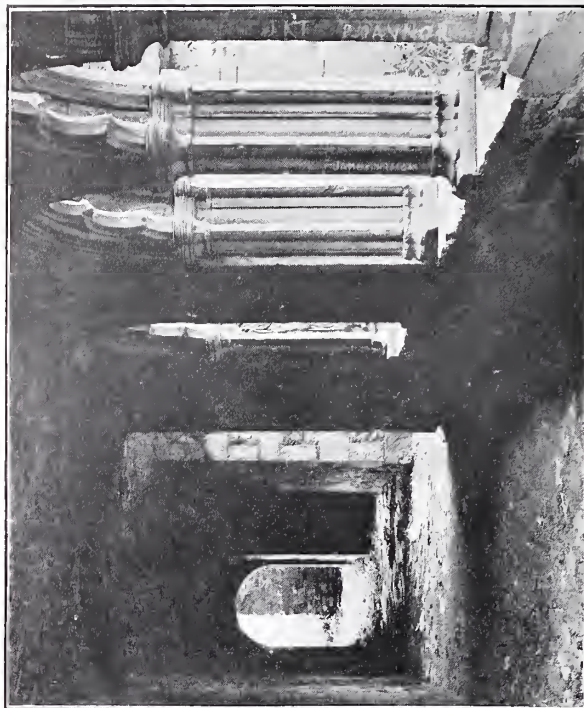


NORTH DOOR, KILKENNY CATHEDRAL.

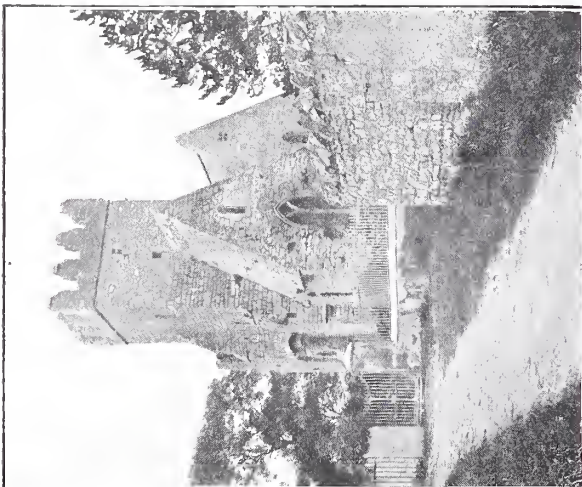




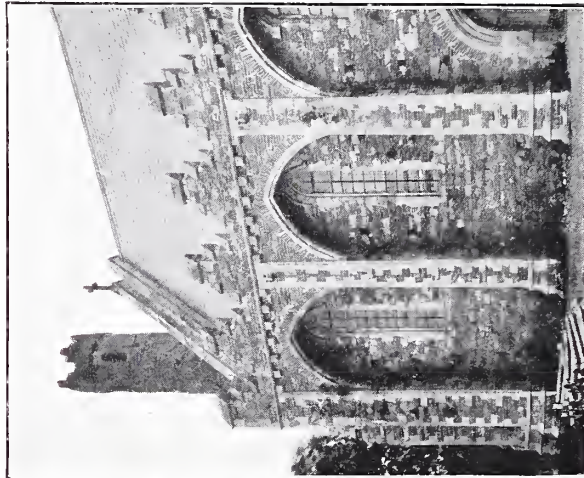
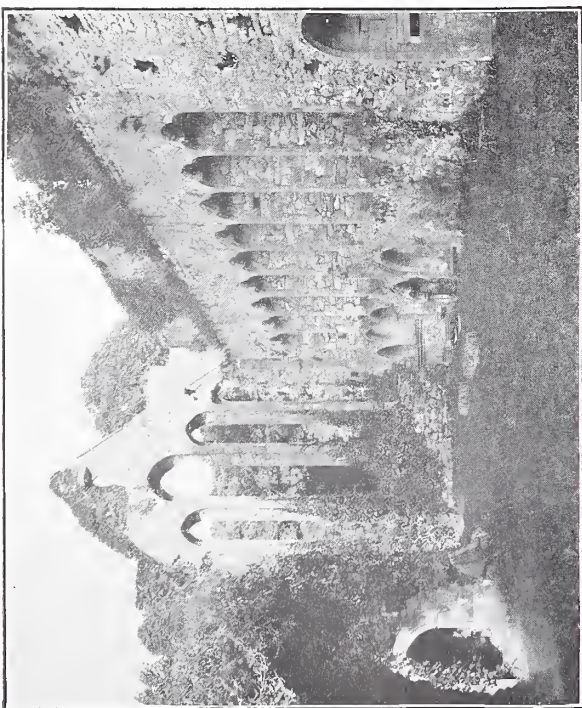
CLOISTERS, JERPOINT ABBEY (FIFTEENTH CENTURY).



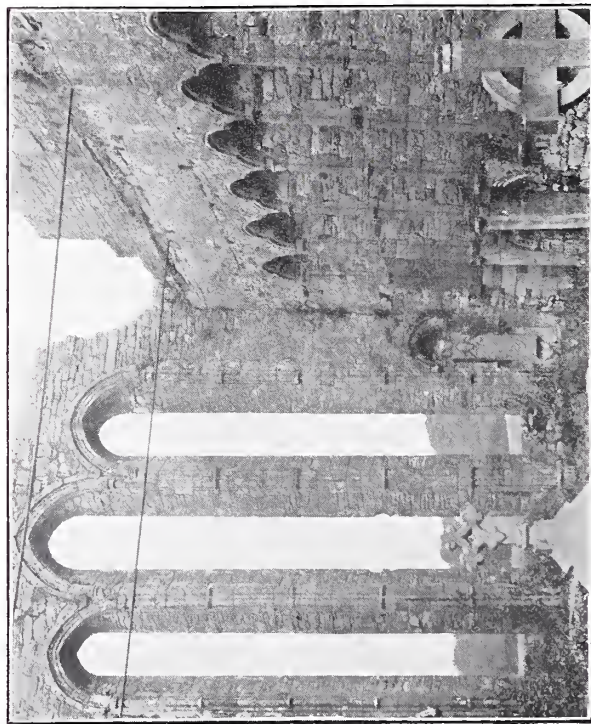
CLOISTERS, BECTIVE ABBEY (FIFTEENTH CENTURY).



ST. DOULOUGH'S, FROM THE EAST.

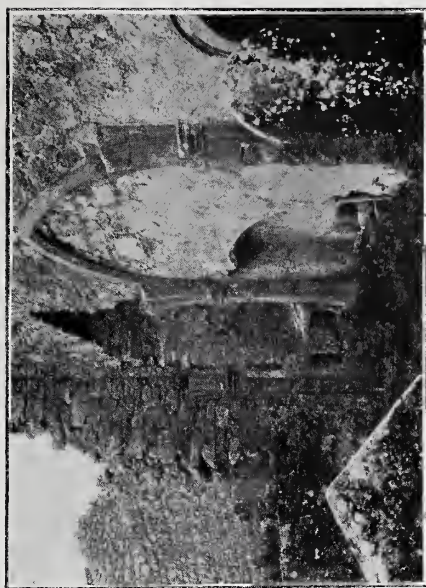
PART OF NAVE AND ROUND TOWER,  
KILDARE.

CHANCEL OF ARDFERT ABBEY.

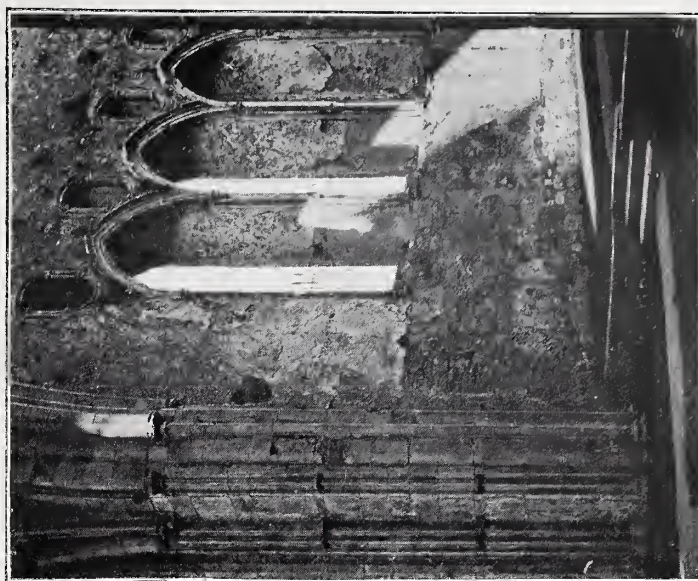


CHANCEL OF ARDFERT CATHEDRAL.

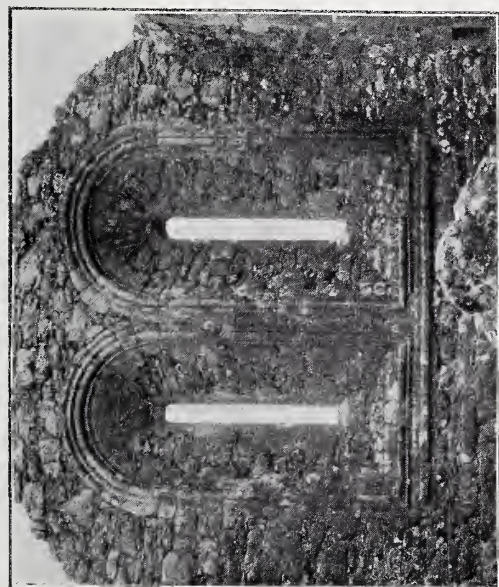




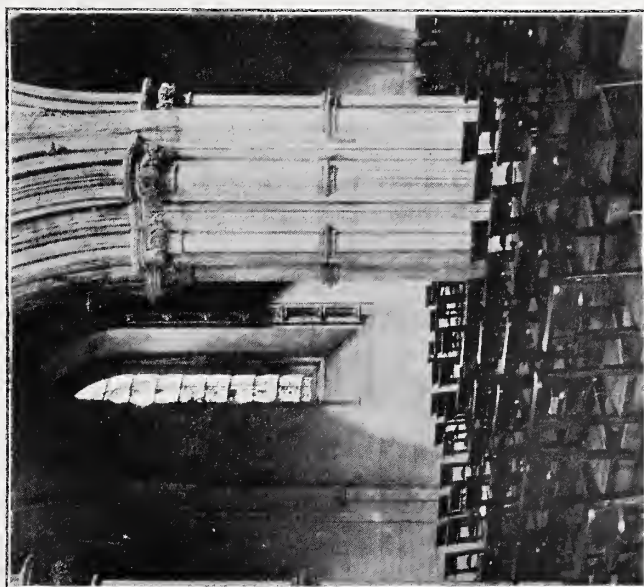
GROINING OF CHANCEL,  
CATHEDRAL, CLONMACNOISE.



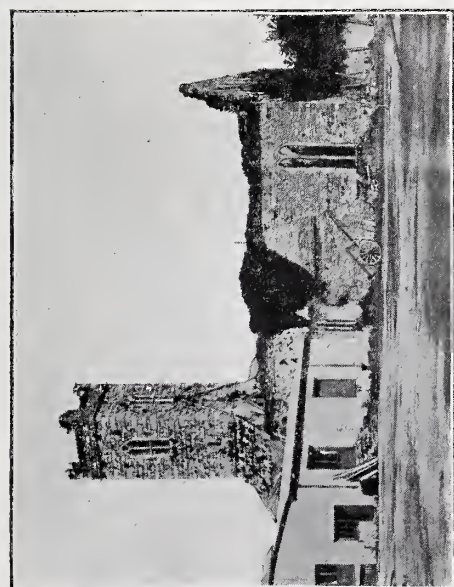
NORTH SIDE OF CHANCEL,  
CASHEL CATHEDRAL.



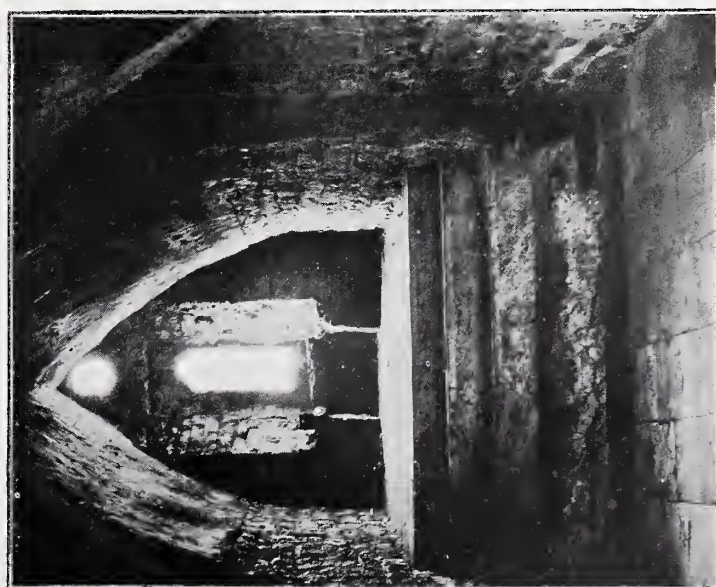
EAST WINDOWS, O'MELAGHLIN'S CHURCH,  
CLONMACNOISE.



PART OF NAVE AND NORTH AISLE,  
CHRISTCHURCH, DUBLIN.



TOWER AND CHANCEL OF FRANCISCAN FRIARY,  
KILKENNY.



ROOM UNDER STONE ROOF, ST. DOULOUGH'S.



an interesting specimen of Irish Transitional work. In plan it resembles Jerpoint Abbey, but its nave is without aisles; the west doorway is round-headed. There is a room with its own window above the choir vaulting, which is of an unusual kind. From each shaft a rib springs right across to the shaft opposite, and another diagonally to those on each side of this. The shafts are headed with masses of foliage; these (and still more those at the crossing) are strangely shaped. In the east wall there is a single window under the vault, having three windows below it, whose arches on the inside are ornamented with chevron. Outside, the heads of all three are markedly different; that in the middle having half-detached ribs running round it in double chevron or lozenge-pattern, closely resembling windows in St. Joseph's Chapel, Glastonbury, and at St. David's Cathedral; that on the north being encircled with chevron ornament of another form, while the window to the south has "dog-tooth" in a hollow between mouldings. The capitals of the shafts (which have rectangular abaci) are carved with good early foliage, which extends back beyond them; some of it is arranged in spirals, recalling earlier Irish designs. The inner mouldings and the shafts are brought round at the bottom so as to form a double frame to each window, and the triplet is united above by a string-course (as at Ardmore and on the south side of Kilkenny Cathedral); inside, it is thus joined both above and below. Of each pair of Transept Chapels one stands within a round, the other within a pointed arch. There is a doorway outside the church to the south, whose pointed arch is in "plain square orders," while the capitals below have carving of Irish character; it bears a general resemblance to the chancel arch at Inismain, about fifteen miles distant.

At Corcomroe Abbey, a Cistercian house founded by Donall O'Brien in 1194 or 1200, the east windows are of lancet shape, arranged as at Ballintober Abbey, the head of the central window in the row of three being ornamented inside with chevron. One of the vaulting-ribs is decorated with the "herring-bone" variety of the same ornament. The arch leading into a chapel north of the chancel has carved work hanging down over it in a way which bears a certain resemblance to the twelfth-century ornamentation at New Shoreham and at Reigate (there is something similar in the transept of St. Patrick's, Dublin), while

on the other hand one of the capitals below it, as well as that which carries the south side of the chancel arch, is ornamented with flowers of most natural appearance—obviously some kind of campanula. This chancel arch too has "plain square orders." The vaulting-shafts at the corners diminish to a point (as do also some of those at Ballintober), suggesting the pointed brackets of late Irish Gothic.

At Mellifont there remains a fine fragment of Transitional Architecture—the so-called "Baptistery," really the washing-place, or *Lavabo*, in the cloisters. It was octagonal in shape, with round arches, mouldings of an early type, and capitals beautifully carved. Its roof was vaulted, and there was a room above. A similar building remains at Canterbury, also known as the "Baptistery."

Much of the eastern part of Kilkenny Cathedral is also of Transitional character. This comes out very plainly in the north doorway already mentioned, as well as in the round-headed windows north and south of the choir, and the "pilaster buttresses" at the corners of the choir and transepts. There is a very curious aumbry (or piscina) in the north transept chapel, the shape of which appears to have been suggested by the elaborate battlement ornament used at Freshford and in other Irish work.<sup>80</sup>

There is much other good work in Ireland which is of Transitional character, notably in the eastern windows of churches, as is indicated by the character of the carving or by the mouldings in which the opening is often framed. Of this description, besides the instances already mentioned, is the pair of windows at Clonfert, and in St. Colman's Church, Kilmacduagh, and the excellent triplet at Kilfenora.

Even though architecture of this very admirable kind lingered later in Ireland than in England, the compromise could not maintain itself permanently against the inroad of pure Gothic, which, as the thirteenth century advanced, made its peaceful conquest of Ireland more or less complete.

A. C. CHAMPNEYS.

*The views of The Baptistery, Mellifont Abbey; Ballintober Abbey (general view); the Capitals of Chancel Arch Pier, Inismain; the East Window, Feenagh Abbey; and the Chancel, Corcomroe Abbey, are from photographs by Langfiev, Ltd. The remainder are from photographs taken by the author, developed and printed by Messrs. Seaman, Ilkeston.*

<sup>80</sup> See Article VI., Part II. The documentary evidence as to the date of the earlier part of Kilkenny Cathedral is puzzling. The See was transferred from Aghaboe, probably by the first English Bishop of Ossory, Hugh de Rous, elected in 1202. We are told that he did nothing for his Episcopal See; that Hugh de Mapiilton (1251-6) was "the first founder," that he "first began to build that church," which was completed by Geoffrey St. Leger (1260-86). On the other hand a notice between 1221 and 1229 seems to imply that something which could be called 'the Cathedral Church of St. Canice' was then in existence, probably not the twelfth-century church which had stood partly on the site of the Cathedral; and Harris, editing

Ware, says of William of Kilkenny (Bishop 1229-32) that "while he sat, he is said to have forwarded the building of the Cathedral, as his predecessors, Peter Mannesin (1218-29) and Hugh Rufus (1202-18) also had done." This is altogether more credible than that Transitional work was being built (not restored) after A.D. 1250 at Kilkenny, a town of the Pale, and by a bishop of English origin. For the evidence, see Graves and Prim, *The History, Architecture, and Antiquities of St. Canice's Cathedral*; and Ware, *Works concerning Ireland*, edited by Harris, 1764, vol. I. The fall of the central tower in 1332 did much damage, which was made good soon afterwards.



# The London and County Bank, Lombard Street, E.C.

W. Campbell Jones, Architect.



THE premises shown in these photographs are the Head Offices in Lombard Street of the London and County Banking Company, Ltd. The need for further space in which to carry on this great business was daily becoming more pressing, when, after long negotiations, the directors succeeded in securing the freehold of No. 21, Lombard Street, and in getting an extension of their existing premises in Abchurch Lane. They then determined to rebuild the former, and to generally remodel the whole.

This work was made especially difficult owing to the fact that during the whole of the time no interruption could be permitted to the carrying on of the business, a great deal of the work being done by night. The result is, that although the majority of the main walls were kept up, the interior of the building has been almost entirely rebuilt.

The whole of the wood-carving throughout the building in oak, teak, and Italian walnut was executed by J. P. White, Pyghtle Works, Bedford, most of the work being executed on the site, in a room specially set apart for that purpose, so as to be under the immediate supervision of the architect. The carved Italian walnut seats, chairs, and tables in the public space were also executed at Pyghtle Works.

One of the most difficult operations was the introduction of the heavy steel girders and columns, necessitated by the cutting away of walls and other alterations. This portion of the work was carried out by H. Young & Co., Ltd., of Nine Elms Ironworks, and involved much intricate detail. The work was done without mishap, or inconveniencing the ordinary banking business. The balustrade to the main staircase, &c., was the work of J. S. Singer & Sons, of Frome.

The whole of the marble work was executed by the Art Pavements and Decorations, Ltd. The walls of the banking hall are lined with Listavenna marble, which was specially procured from the quarries in America for this work. The Listavenna is broken up with bands of Swiss cipollino and a cornice of the same marble. The dado is in verde antico with heavy mouldings. The columns round lift enclosure are in rich breche sanguine with bases of Bleu Belge, and carved caps of pure statuary. The cornices are of Listavenna and Swiss cipollino. The floor is panelled

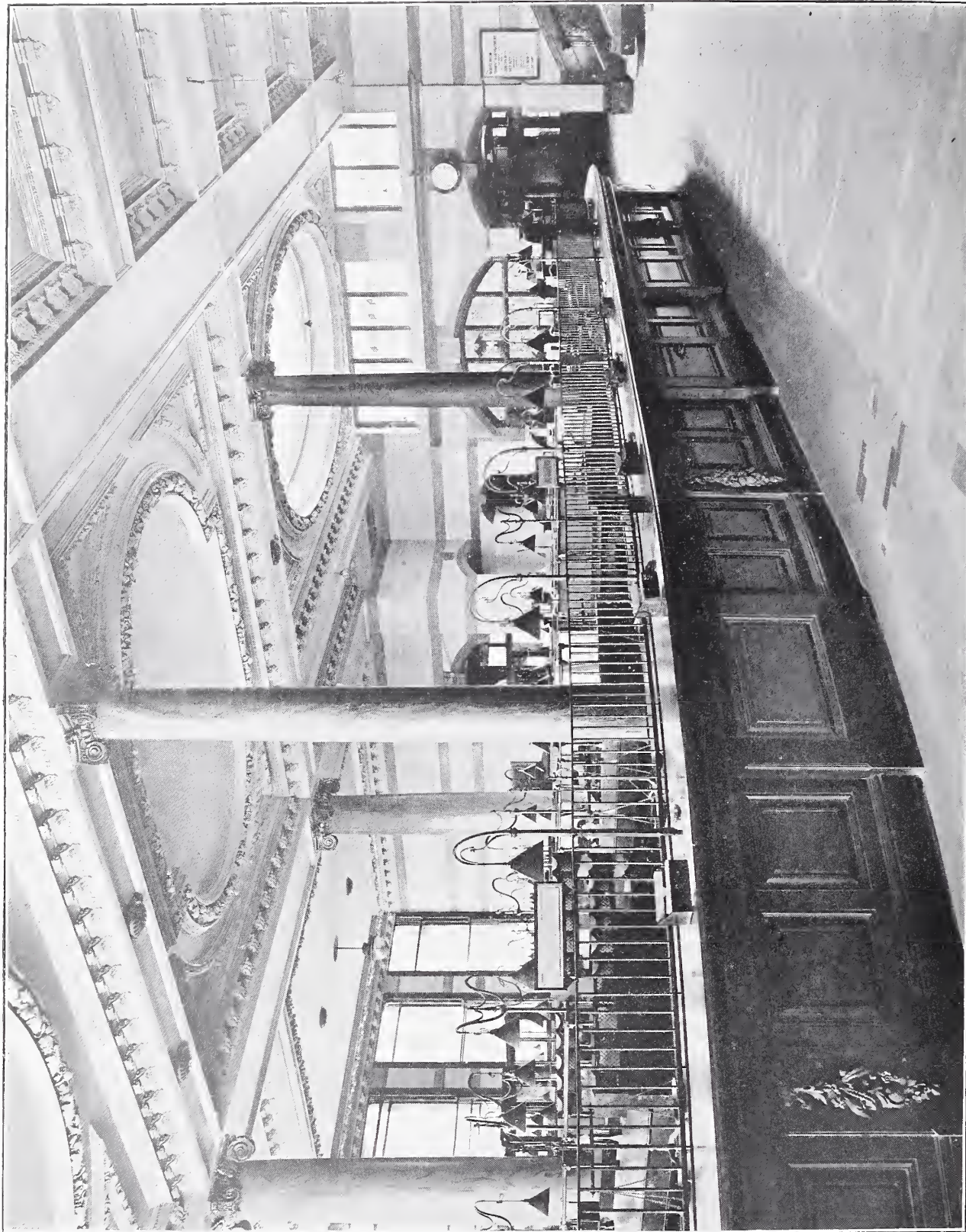
out in Hopton Wood, Siberian green, Irish green, and Piastraccia. The four columns in Swiss cipollino are monolith, 15 ft. 6 in. high, and sawn down the centre, hollowed out and fitted round steel columns, the marking of the marble lending itself exceedingly well for jointing, and the same is so skilfully carried out that the joints are hardly perceptible. The walls of the first floor are also lined with Listavenna and Swiss cipollino marble, and the floors in Hopton Wood, Siberian green, and Sicilian, with some of the landings in Roman marble mosaic. The floors behind counters are all laid in maple blocks. The bills-room, basement corridors, strong-rooms, lavatories, kitchens, &c., are lined with cream and green tiles, supplied and fixed by the same firm.

G. Jackson & Sons, Ltd., made all the relief work for ceilings and cornices for the main banking hall, board-room and staircase, &c., in fibrous plaster. The ornament in the bands was modelled from the architect's designs in bold relief. The firm also carried out the French "Stuc" paneling, cornices, overdoors, architraves, &c., on the directors' staircase.

The heating and hot-water supply apparatus was installed by Edward Deane and Beal, Ltd., Arthur Street East, London Bridge, E.C. The banking hall, offices, waiting-rooms, and corridors are heated with direct-indirect ventilating—radiators connected by fresh-air ducts to the exterior of the building admitting a constant flow of warmed fresh air within; and other radiators are of indirect type, concealed and similarly arranged. Heating boilers are provided in the basement connected in duplicate with the distributing mains, so arranged as to control circuits serving different sections of the building from the heating chamber. The hot water for the lavatories and domestic use is provided by an auxiliary circulating apparatus. The hydraulic lifts, steel strong-room fittings, and antique bronze desk fittings, were also manufactured and fitted by this firm.

The electric lighting work was carried out by H. M. Leaf, of 47, Victoria Street, S.W.; and the general contractors were T. Rider & Son, of 181, Union Street, S.E., and Chislehurst, who executed the work most satisfactorily under the difficult and troublesome conditions already mentioned. The firm also executed the panelling and other work, and to them we are indebted for the use of the photographs.

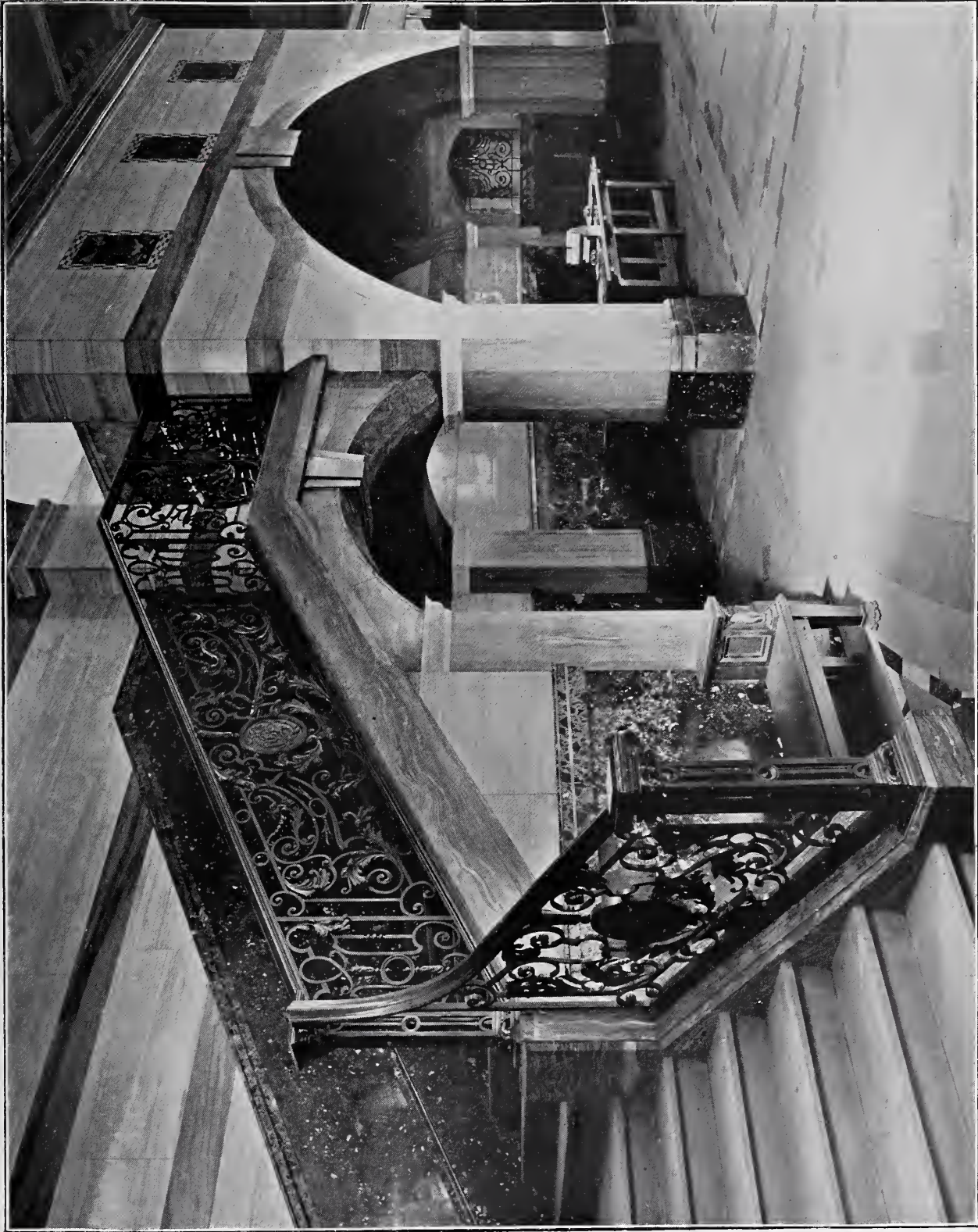




*Photo: E. Lockree.*

GENERAL VIEW OF THE BANKING HALL FROM THE ENTRANCE.





*Photo: E. Dockree.*

PRINCIPAL STAIRCASE.





Photo : E. Dockree.

CHIMNEYPIECE IN THE LUNCHEON-ROOM.



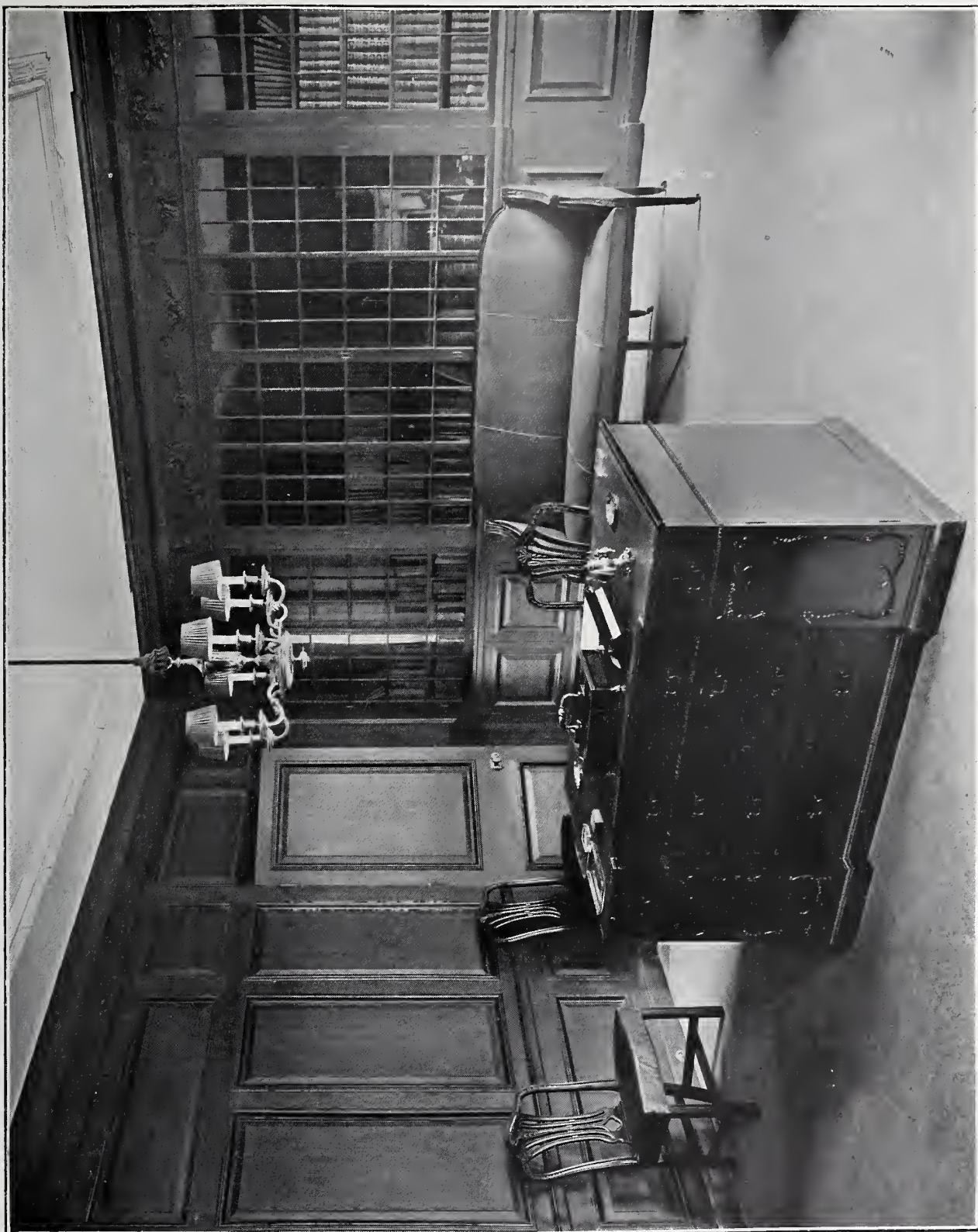


Photo: E. Dockree.

THE DIRECTORS' LIBRARY.





*Photo: E. Dockree.*

THE MANAGERS' WAITING-ROOM, GROUND FLOOR.





*Photo: E. Duckree.*

THE BOARD-ROOM.





*Photo : E. Duckree.*





*Photo: E. Dickree.*

CHIMNEYPiece, DIRECTORS' LIBRARY.





WAITING-ROOM, FIRST FLOOR.

Photo: E. Dockree.



# Here and There.

*A Fine Lead Statue—The Country Home—St. Albans, London Wall—The International Congress of Architects, 1908—The New Paul's Cross.*



ALTHOUGH the modern tendency of sculpture runs counter to the theatrical refinements of the eighteenth century, and indeed has swung over in the case of some notable artists almost to a pursuit of the uncouth, the re-discovery of a masterpiece by Roubillac may be regarded as an event. My attention has been drawn by Mr. Arthur W. Cooksey to the statue of Sir John Cass which stands in a niche on the new home of the Cass Foundation Institute, recently built to Mr. Cooksey's designs, in Jewry Street.

The figure has had a somewhat chequered history.

In 1710, Sir John Cass, a wealthy alderman, established a Foundation School at the corner of Houndsditch, adjoining St. Botolph's, Aldgate. He died in 1718, and in 1750 the trustees of the charity "resolved that it be referred to the Treasurer to prepare a statue of Sir John Cass to be made by a Skilfull Artist in such manner as he shall be advised and that the same be erected in the Niche for that purpose in the Front of the sd schoole."

Mr. Treasurer was apparently a leisurely man, for sixteen months passed before he wrote "acquainting the Board he had agreed with Mr. Roubilliac statuary for making Sir John Cass's effigies."

The sculptor borrowed Sir John's picture "to fform the effigies by," and a month later "attended with a modelle," and "such of the Trustees present as remembered Sir John Cass in his Lifetime gave Mr. Robilliac the best Description they could of Sir John's persone."

In November, 1751, the statue was ready to be set up, and the treasurer "was of the opinion it would be proper for some of the Trustees to go and see the Statue, at Mr. Roubilliac's, in Saint Martin's Lane."

On the 9th of January, 1752, it was "Resolved that the Treasurer do pay Mr. Roubilliac the sum of one hundred pounds."

The board also decided to have no inscription on the pedestal except the name Sir John Cass, the name of the statuary, and the date, 1751.

The minutes are full of detail, with one odd omission—the material of the figure.

It is of lead, and with the single exception of the Milton made by Roubillac for Vauxhall Gardens, all trace of which is lost, he is not known to have executed any other work in lead.

By the courtesy of the clerk to the Foundation, Mr. W. H. Davison, F.S.A., I am able to reproduce a part of an engraving dated 1810, which shows the old school with the Roubillac figure, and also two stone figures of charity children, in their original place. The two children are also preserved in the new building.

The old schools were pulled down in the nineteenth century, and the figures rested for a time in the next school building in Church Row. When Mr. Cooksey built the present fine institute in Jewry Street, it was felt that the Cass statue should adorn a niche. It was then thickly covered with successive coats of paint and whitewash, and had always been supposed to be of stone or plaster. Its weight betrayed its material, and it was carefully cleaned before being set up in its niche. Unhappily, it is too high to be examined, and now that the Governors realise the great value and importance of their possession, it may be hoped that they will rescue their pious founder from his lofty perch and place him in their handsome Board Room.

Of Roubillac little is known. He was a volatile Frenchman who earned from Goldsmith, in "The Citizen of the World," the half kindly, half contemptuous title of "little Roubillac."

His best-known and most-accessible works are the Shakespeare statue now in the British Museum and the Nightingale monument in Westminster Abbey. The former is a miracle of dexterity, but the pose is theatrical and the head and face lacking in power.

The latter is a supreme product of fantastic artificiality. A grim figure of Death, emergent from a vault, strikes with a spear at a young wife sinking back into her husband's arms. Of this spirit of buoyant triviality there is no trace in the Cass statue. The detail of the robes is exquisitely clean without suggesting undue effort. The face is calm, and the pose dignified. There is none of that restless straining after characterisation which we find in the heads Roubillac modelled from the life. Among lead portrait statues it has no rival except the William III. at Hoghton Tower.

Nowhere, save in an enthusiastic little brochure in French (of which but one copy remains), is





LEAD STATUE OF SIR JOHN CASS.

BY ROUBILLAC.

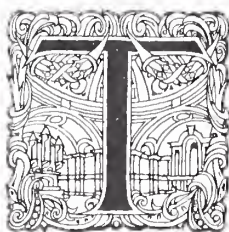
Roubillac credited with the Cass statue, and that it was modelled *ad hoc* for architectural use gives it an added interest.

J. T. Smith, the author of "Nollekens and His Times," records that the Cass statue was at one time painted various colours to give it a life-like appearance, in the manner of the wax figures at Westminster.

Flaxman's frigid art is as far removed as one can conceive from the Gallic gaiety of Roubillac, and it is small wonder that he dismissed him with the sneer, "His thoughts were conceits, and his compositions epigrams."

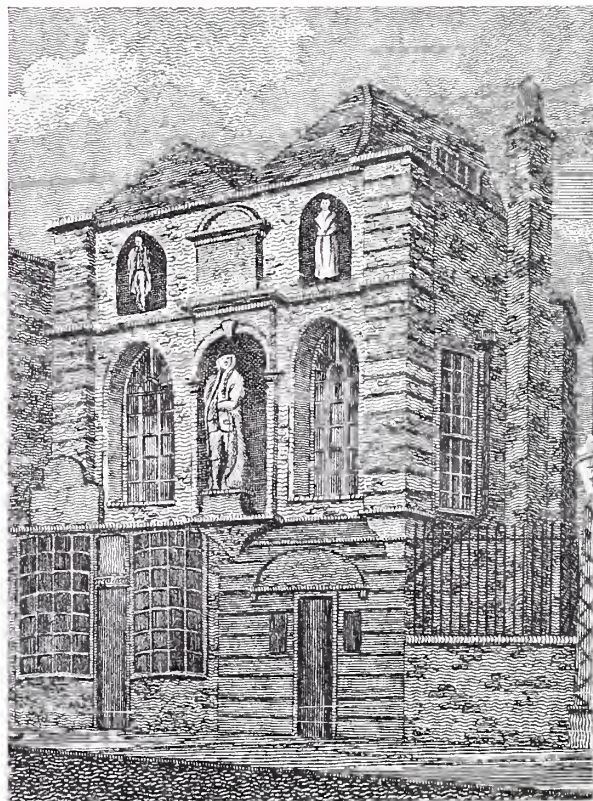
The Cass figure is, however, straightforward and masculine, and Mr. Cooksey may be congratulated on having rescued it from obscurity and indignity.

LAWRENCE WEAVER, F.S.A.



THE summer home is as old as history. Potent as the cities have always been for great masses of population, the very development of the cities has caused a reaction toward the country by those who lived in them through choice or necessity. Not, of course, in the way of returning to the soil for a livelihood, but as a means of relaxation, a change, a respite. But it is nothing new, this flight into the country, for city folk have been doing so for centuries, and will doubtless continue to do it for centuries to come. And a very agreeable thing it is, too, to have one's own home in quiet surroundings, where one may spend the better part of the year in peaceful enjoyment. The simple life requires no cultivation in the country, for supposedly it is the one form of life that is not only congenial to the soil, but which is deliberately encouraged by it.

The native, to be sure, will hardly admit this. His life is to him too utterly simple to be tolerated a moment longer than the direst necessities require. He arises at an unearthly hour, performs the most arduous and uninspiring tasks, has no relaxations that seem to him relaxation, and retires to bed, prostrated with fatigue, at the earliest possible moment. He pants for variety, he yearns for activity, he hankers after excitement,

VIEW OF THE ORIGINAL CASS SCHOOL,  
SHOWING STATUE IN POSITION.

From an old print dated 1810.



he longs for unrest. If a city newspaper comes his way he stumbles through its columns seeking for the sensational episodes. His unnourished brain creates a completely artificial existence, in which all sorts of impossible and exciting events occur, and in which he, often enough, plays the part of unexpected hero, and which he regards as the real life, the only life worth living, the very thing to do, the acme of human bliss. The crowds, the rush, the turmoil of the city as he imagines them, sum up and contain the very essence of civilisation. Perched a-top a barrel he discusses these matters with his fellow sufferers, and berates the fate that retains him amid the green fields and shady woods of the country.

Quite a different view of the case is taken by the city gentleman who has acquired a competency and retires to the country for a rest and a change. He builds himself a great house, he starts a farm on the most expensive scale, he installs a gardener who grows beautiful plants that the owner may casually glance at once a week or so, he lays in horses, carriages, and automobiles, and settles down to a quiet existence. The end of every week finds his great house filled with guests, who conduct themselves in the rural districts exactly as they have been accustomed to in the city. As many as possible rush off in the automobiles and scour the country roads at a pace that is equally successful in preventing a vision of the adjoining landscape and in arousing the ire of the farmers, who want only the particular kind of excitement that appeals to their personal ideas. Balls, parties, and picnics, gaieties of every sort, the city life transplanted into the country, magnified, enlarged, and exaggerated—this, to many, is exactly what the country is for, and for nothing else.

Between these two extremes—for they are extremes, in which the ills and advantages of the country are exaggerated in most singular fashion—are others who attack the problem of country living in more reasonable ways. Very many persons have ascertained that it is quite possible to thoroughly enjoy a summer in the country without the burden of elaborate housekeeping, and in a sane and reasonable way. A modest house, modestly equipped, is all that is needed, provided it is situated amid beautiful surroundings, is not too far removed from the base of supplies, and is sufficiently accessible from the city to permit the ordinary routine of existence to be carried out without annoying interruptions. Those able to live in the country in this way have much the better of it, and can snap their fingers at their richer neighbours, who must be surrounded with a retinue of dissatisfied servants, and whose house-

hold affairs are conducted with the same fuss and at the same expense as in town.

In undertaking a country life, whether for a temporary sojourn in the summer, or for permanent residence all the year around, it will be well to remember that you are the chief person concerned. If all the experiences of all the persons who ever tried country life were collected together, classified, arranged, and annotated, they would still remain the individual experiences of other people. If it be true that what one man can do another can do, the dictum falls to the ground when it comes to removing from the city for any length of time. Fortify yourself as you may with what has befallen others, be as completely prepared as circumstances may permit against the pitfalls that have attended the career of others, the fact remains that what is going to happen to you will be new to you, and even what has happened to others will take on a fresh and unfamiliar air when personally applied.

And of course things are going to happen. You have to find out if your land will grow anything; you have to learn if your chickens will lay and what to do to them if they don't; you have to find out that it is the easiest thing in the world to be fooled in a horse deal; you have to realise that expenses are often larger than the estimates and sometimes greater than the income; you have to find out that the country dealer in food supplies, in ice, in coal, in everything, is something quite different from the grocer or the department store in town, and you have to find out that the people you are living among present quite unknown types of humanity, the study of which becomes tiresome when forced upon you without chance of change. There is a heap to learn in country life that the books will not tell you of. You are bound to lose faith in the written guides, and are lucky if you come out even at the end of the season, and not too much exhausted.

And the country folk! They never realise that your ideas may be different from theirs. You have no sooner arranged for your house and established yourself in it than you become the most interesting person in the whole county. The light that beats around the throne is not fiercer than that which discloses all your doings to the minds and eyes of a countryside that has nothing else to think about. Your most commonplace actions are instantly erected into monuments of most profound eccentricity. Your whole life-history, including many items that you must have forgotten yourself, for you do not recall them, is subjected to a scrutiny that would shame the commentators of Shakespeare. Your slightest remarks are treasured, not indeed as words of wisdom, but as something to be handed back to





GLASTONBURY ABBEY.

(Which comes under the hammer this month.)

NAVE AND TRANSEPT.

you at some remote future when you have forgotten all about them. There is ampleness of beauty in the country, many fields and beautiful woods, charming scenery, and innumerable rural delights; but of personal privacy there is none at all, and personal seclusion hardly comes even when the night has fallen, the windows been closed, the curtains drawn, and the sweet peace of sleep envelops the inhabitants.

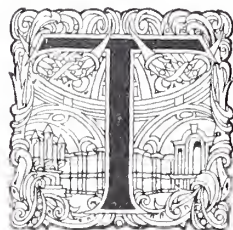


ON Thursday, May 16, at a meeting of the Society of Antiquaries, at which several distinguished architects were present, a resolution was proposed by Mr. Philip Norman and seconded by the Rev. R. S. Mylne, urging the churchwardens and parishioners of St. Alphage, London Wall, not to consent to any scheme of union with the parish of St. Mary Aldermanbury which does not provide for the preservation and maintenance of the tower of St. Alphage. After a short discussion, in the course of which Mr. St. John Hope pointed out that besides having considerable merit as a piece of architecture, this fragment of the mediæval chapel of Elsing Spital is of unique historical interest in London, the resolution was put to the meeting, and carried unanimously.



ARRANGEMENTS are already in progress for the eighth International Architects' Congress to be held in Vienna from the 18th to the 24th of May, 1908. The Emperor Francis Joseph is according his patronage to the Congress, and the Hon. Presidents include princes of the Imperial House, distinguished ecclesiastical dignitaries, the various Ministers of State and

chief officers of the Imperial Court, the Burgo-master of Vienna, etc. The formal opening of the Congress will take place in the great hall of the Hofburg. The Society of Fine Arts of Vienna will entertain members of the Congress in the exhibition rooms of the Palais des Beaux-Arts. The Society of Austrian Engineers and Architects will entertain the congressists at a *soirée*, and will organise an excursion up the Danube. Other arrangements in view are an excursion to the Semmering, a reception at the Hôtel de Ville, and a fête at the Imperial Court.



THE difficulties connected with the will of the late Mr. H. C. Richards, K.C., have now apparently been settled, and the sum of £5,000 bequeathed by him for the erection of a new Paul's Cross and Open Air Pulpit in St. Paul's Churchyard will be available. The former Paul's Cross stood at the north-east corner of the old cathedral and was a favourite spot for the preaching of sermons, and by here books denounced by the authorities were burnt while their villainies were expounded meanwhile from the pulpit. We understand that the design of the new Paul's Cross has been entrusted to Mr. Reginald Blomfield, A.R.A.

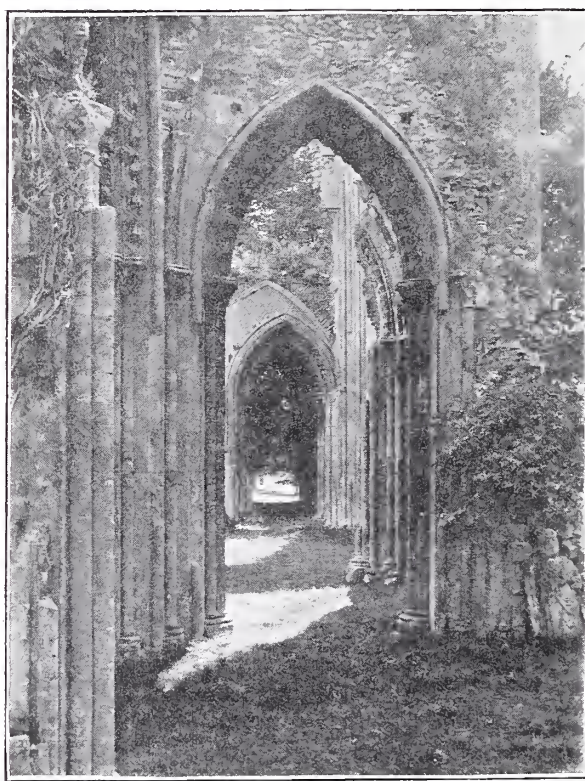


Photo: W. J. Jones.

GLASTONBURY ABBEY.

(To be sold by auction this month.)

VIEW FROM NORTH TRANSEPT ACROSS CHOIR.











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